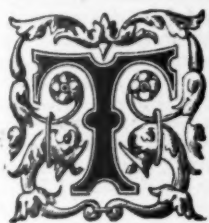


THE ART-JOURNAL.



LONDON, DECEMBER 1, 1852.



THE Editor of the ART-JOURNAL, in accordance with a long established custom, addresses his subscribers on bringing to a close the FOURTEENTH volume—the FOURTH of the NEW SERIES—

of that publication.

The vast efforts of the memorable year 1851, have not, as yet, had time to produce the fruitage that may be anticipated from them; but that the FINE ARTS and the ARTS INDUSTRIAL are advancing, as well as flourishing, in Great Britain, is certain. A review of the past year, as exhibited in the pages of this volume, affords evidence of satisfactory progress.

It is now sure that such progress is destined to increase; we are continually receiving some cheering and convincing proof that the ARTS are about to assume their due position in these Kingdoms: beyond all question, the happiest sign of the age, since the announcement that peace instead of war was to become the policy of the world, is that passage in the speech delivered by HER MOST GRACIOUS MAJESTY to her Peers and Commons upon assembling the Parliament of 1852-3.

"The advancement of the Fine Arts and of Practical Science will be readily recognised by you as worthy of the attention of a great and enlightened Nation. I have directed that a comprehensive scheme shall be laid before you, having in view the promotion of these objects, towards which I invite your aid and co-operation."

That we are mainly indebted for this glorious prospect, to the illustrious PRINCE-CONSORT, there can be no doubt: ever since the auspicious event which gave the benefit of his fine mind, pure taste, and sound judgment, to the councils which govern this country, the Arts have been advancing; it is by no means to the Exhibition of 1851, alone, that we are to look for evidence of this: to him principally, we owe the Art-adornments of the "New Palace at Westminster," and the results of the labours of the "Royal Commission," of which his Royal Highness is President. It is not only in public acts that we have assurance of the aid which Art obtains from the Throne: there are none of its existing Patrons who have done so much for its actual and immediate benefit as Her Majesty and Prince Albert. There are few collections of Modern Art so extensive in number or so admirable in choice, as theirs; nor are there any which afford such cheering evidence of judicious patronage,—patronage

which aids not only the artist who has achieved fame, but him who is labouring ardently and hopefully to earn honourable distinction. It would astonish and delight the lovers of Art, and those who hope for its prosperity in Great Britain, to see the collection of works by living British artists at OSBORNE—the house which may be distinguished as the private residence—emphatically the HOME—of the Royal Family. God be thanked! in this as in all other things, the best example the Subject can receive is from the Sovereign!

The Editor of the ART-JOURNAL, in reviewing the past, and contrasting his experience of the year 1852 with that of the year 1839, when his labours commenced, has his best encouragement for the future; and while grateful for the large support his work has obtained, he feels that he may safely refer to the FOURTEEN volumes now before the public, to give assurance that his utmost exertions will be used to retain the high place, he hopes he is not presumptuous in believing he occupies in public favour.

His arrangements for the year 1853 have been made with due regard to the increasing wants, and the advanced intelligence, of those for whom it is his duty to cater: as far as it is possible to do so, by industry and capital, the best assistance in Literature and in Art, to be found in Europe, shall be obtained for the instruction and gratification of the subscribers to this Journal.

The Vernon Gallery is now approaching to a close; in order to redeem the pledge given by him to Mr. Vernon, to engrave "the whole of his pictures presented to the Nation," the Editor proposes to give in eight of the parts of the coming year three engravings instead of two, from the works in that collection. There yet remain, for issue, several of the most important: for examples, the "Hamlet" of Maclise; the "Peace" and the "War" of Landseer; the "Grape Gatherers" of Uwins; the "Dr. Johnson and Chesterfield" of E. M. Ward; the "Christ on the Mount" of Eastlake, &c., &c., &c.; with these will be necessarily associated works of less importance, but ultimately, and at no great distance of time, the public will be supplied with a complete series of engravings from this NATIONAL GALLERY OF BRITISH ART, at a cost which a few years ago would have seemed an impossibility, and which even now is to be accounted for only by the very large circulation of the Journal in which they are published.

During the fourteen years of his intercourse, through this Journal, with the public, with the artists, with the amateurs, and with the manufacturers, the Editor feels assured that their confidence in him has increased: for this happy result of his labours he is grateful: and not the less so because he enjoys the consciousness that it has been deserved.

In once more taking leave of his subscribers—with a volume completed, and greeting them at the commencement of another—he asks for augmented support as the best stimulus to additional efforts—less for himself than for the Publishers, who earnestly desire and resolve to co-operate with him in sustaining for the ART-JOURNAL the high position it has obtained, not only in England, but in every state of Europe.

4, LANCASTER PLACE,
WATERLOO BRIDGE.

THE NEW NATIONAL GALLERY.

A SITE has at length been determined for the proposed New National Gallery, being a space of ground lying behind Gore House, late the residence of the Countess of Blessington—and yet more recently an establishment absurdly called a "Symposium." The ground extends between the Kensington Road and that, lower down, which leads to Old Brompton; and it terminates at Gloucester Lane, a cross road passing from Kensington turnpike down to the Old Brompton Road. The ground has been acquired from different proprietors: first, a portion from the authorities of the parish of St. Margaret's, Westminster; and subsequently other portions having been the property respectively of the Earl of Harrington and the Baron de Villars.* It will be urged against this selection that the locality is at an inconvenient distance from the thoroughfares of London; but it must be at once understood that no suitable site is procurable in any eligible situation at the west end of town. The structure occupied as the Royal Academy and the National Gallery, is an erection only of yesterday—but to-day we find the allotment to each too small; and such is the nature of the site that there is no room for augmentation, and the only way of appropriating the entire building is to give it to the Academy. When the British Museum was founded it was never dreamt that its requirements would demand every available inch of ground; and that in architecture its Christian and Louis Quatorze character would become Pagan Corinthian. On entering any of the most recently constructed museums of the continent—say that of Munich, or that of Berlin—we are struck with the solemn importance given to each object by its isolation; a few items there are spread over a great area; each object is well shown, and perhaps centuries must elapse before the rooms and galleries will be unduly crowded. When a stranger enters our Museum, scarcely has he squeezed the hand of some regal Memphian, and asked him if he ever heard the vocal Memnon, than he finds himself jostled by another stranger examining the next statue. A heavy percentage is deducted from the luxury of possessing a fine or valuable work of Art, by any difficulty in the way of sufficiently examining it; and this is the tax imposed by an insufficient site. We know of no locality that would combine every advantage, without trenching upon one or other of the parks, and these it is to be hoped are for ever sacred. The plan for the new galleries has not yet been considered; but we believe the ground secured is ample for all present and future wants. In the National Gallery, all the best lights have for some time been occupied; future additions, therefore, whatsoever their interest or value, must, unless other pictures are displaced, be seen under an indifferent light.

* It is understood that very large sums have been paid for these acquisitions—in one or two cases, so high as between 3000*l.* and 4000*l.* per acre. To purchase this site, the whole of the "SURPLUS" arising from the Great Exhibition has been applied. However, useless it may be to do so, we enter our protest against this mode of expending the money; it would be worse than idle now to offer opinions as to why it ought not to have been thus applied, or suggestions as to how it might be expended more for the public benefit, and especially for the advancement of Industrial Art. The thing is done; there have been "grumbles" enough concerning the Great Exhibition; let us hope that a "grumble" on this ground will be—as it may well be—the last. We are given to understand that his Royal Highness Prince Albert was by no means the advocate of this application: he, no doubt, considered, as most thinking people will consider, that the money in question should have been entirely devoted to the promotion of the arts of manufacture and decoration—"THE INDUSTRIAL ARTS"—and that the country at large should have been called upon to erect its National Gallery of Fine Arts. A glorious opportunity of aiding the arts of manufacture and design has thus been lost; we may well lament so serious an evil, for although the nation would have willingly built its National Gallery, it is not likely to grant a large sum in aid of the Industrial Arts, and so fine a "chance" is not likely to occur again in this generation.

Our government is slow to buy pictures; but, had they built a sufficient gallery, such a step had been a matter of economy, for it had then been no longer necessary to purchase, as they had been outrun by presentations and bequests. Of the two hundred and twenty-three works, comprising the national collection, only twenty-seven have been purchased since the establishment of the gallery, the rest are gratuitous contributions: and we know that there are many collectors disposed to make valuable additions to the catalogue, were they but assured of their exhibition in a fittingly constructed edifice. Turner's pictures have been bequeathed on such a provision; these works—which are still, we believe, in the house that he occupied—will serve, with others hereafter to be associated with them, in the formation of a gallery of native Art. Few persons who enter the large room of the institution know that when within these four walls they are surrounded by a representation of value, in that room alone, to the amount of 130,000*l*. But so it is, and this value is not nominal or supposititious, but at any time realisable within a reasonable period. There exists no other apartment in any of the vaunted collections of Europe which contains a like number of pictures at all comparable with these in interest and value. The national collection is numerically small, but the works of which it is constituted are on the one hand of rare excellence, and on the other above question, as to genuineness: and the gallery is in course of formation at a time when public criticism cannot be passed idly by. The "Holbein" of 1845 was decided to be a genuine production by the authorities invited to pronounce,—but its history was soon discovered and made known. Indeed the best qualified judges have been deceived, and there is no safety except in the authentic history of a picture. Dr. Waagen declares the Rebecca Claude to be a copy, but as Dr. Waagen has been at fault in others of his decisions he is likely to be in error here, and the more so as the picture in the Doria differs materially from that in question. With respect to the real worth of portions of some of the older collections in Europe, there might be made a selection from the Louvre, which if offered for sale as the property of a private individual, would not realise on an average, five pounds for each picture, and so it would be with many other famous collections. Perhaps the government works in Rome and those in the Pitti at Florence are more entirely free from the taint of suspicion than those of any other series or collections. Thus, as to quality, our national collection will at present lose nothing in comparison with the most celebrated in Europe, and as the catalogue will rapidly increase, it behoves the government to provide a structure sufficiently ample for all contingent necessities. Notwithstanding all the care that has been exercised in lighting the rooms in which the collection is at present hung, the end of the room, essentially the place of honour, is so dark that the Sebastian del Piombo cannot be seen. If there be in a gallery an inevitable passage of ill-lighted wall it should be occupied by works executed upon the principle of forcible oppositions. The Sebastian, being a composition of graduated harmonies, is necessarily lost in a subdued light, and the other pictures near it are generally equally obscure. All the properly lighted space has long been occupied, there are consequently many beautiful productions hung in the twilight under the ceiling. In Marlborough House we do not expect to find that all the space will advantageously show pictures, but we might have expected the light, such as it is, to have been more judiciously regulated. In the first room the eye is embarrassed by a cross-light, inasmuch that the pictures by Reynolds and Lawrence are invisible. We acknowledge with all bounden gratitude the boon of a temporary asylum for the Vernon Gallery, but we humbly submit that the means of showing the works should have been improved to the utmost, and such improvement might have been inexpensively effected. In these rooms, which are lighted by windows only on one side, the windows are low, and a flood of light is poured downwards, and the high tone of the floor repeats

it in a manner at once to create a diversion extremely embarrassing to the sight, and to cast excessive reflexion on the pictures. This might have been obviated by blinding the lowest, or the two lowest rows of panes, the result being not so much a diminution of light as of reflection. It is understood that applications have been addressed to the Art-authorities of the different capitals in Europe, soliciting suggestions as to the construction of a picture gallery on such a plan as shall secure the greatest amount of light. The defects of that which we do possess promote to a certain extent an apprehension of that which we require, and in applying to foreign authorities we may hope much from the intensity of similar impressions on their part, though from the actual edifices under their control very little is to be learnt, for a large gallery has never yet been constructed, wherein every foot of the hanging space is lighted as it might be. In all structures intended for the display of works of Art, we find a mass of light thrown on the centre of the room or gallery as if it were necessary that visitors should see each other rather than the pictures. Now we humbly submit that the centre of the room should be several degrees below the exhibiting space, an arrangement which would give increased power to the light admitted. And a second primary condition is that every foot of the wall should be seen in an equally diffused light, a result readily attainable by the means and appliances of the present day; but if architecture be the primary, and the means of lighting the secondary consideration, then the gallery is at once sacrificed, and the error, as in other cases which might be mentioned, will be bewailed by the expression of useless regrets as long as the gallery stands. Pictures worthy to be classed in the national collection will be worthy of being fully exhibited. There should be no complaints as now, of fine works in bad places; tolerable copies would do quite as well. If it is by the experience of foreign officials that we hope to benefit, we cannot gain all we want from anything of which they are in actual enjoyment; and since we propose the contents of our gallery as second to none, it behoves us, as there is so little that is perfect, whence to copy, that we should endeavour to erect a structure superior to all others of its class. What we learn from the older galleries of Europe is to avoid their defects. Wealthy as Rome is in Art, it is not thither that we must turn, since architecture there has been the first consideration. To understand this it is only necessary to look into the Poets' Hall of the New Palace at Westminster. The light in St. Peter's, and other churches, is not better than this and the *stanz* in the Vatican are not so well lighted as our own so-called National Gallery—indeed from palaces and state residences nothing can be learnt, save what is to be avoided, thus it is equally unprofitable to look to the means of lighting the Florentine collections. The Medici were more ambitious of possessing Art than liberal in constructing places suitable for its reception. The rooms in which that fine collection is distributed, these *saloni* and *gabinetti*, which contain many of the most exquisite works that the hand of man has ever achieved, are generally only offices. In the Tribune, the Venus, the Apollino, and indeed all the sculpture is well shown, but this can be said of but a few of the pictures. The Fornarina of Raffaele is well-lighted, but not the Venus of Titian; if the student wish to examine the glazes of the latter master, he must look to the Flora. All the works above the line are imperfectly seen, as some of those of Raffaele, Caracci, Guercino, and others. Among the portraits of the painters, many of the works, portraits of Rembrandt, Rubens, Vandyck, Diego Velasquez, and Jordaens, and these admirable, are invisible;—many are perhaps not much worth seeing;—the best light should certainly fall upon the magnificent productions that are best worth contemplation. In the other saloons the case is the same, many of the beautiful productions cannot be examined; in the Pitti the light is generally better than in the "Imperial and Royal" public Gallery, but the colours of the marble floors and the reflections cast by them are embarrassing to the eye, and injurious to the effects of the pictures.

The condition of the works here is so fine, that they seem to have been removed from the easel only within twelve months. The light in the Pitti is we think better than that of any of the ancient palaces of Europe in which works of Art are shown; and it would be yet better if the marble floors were covered. The collection at Dresden is also distributed in an old palace; the best places of course being given to the best pictures. A new gallery in the Zwinger Palace was contemplated, but since the destruction of this edifice we know not what arrangements may be proposed. The famous "Madonna di S. Sisto" is well shown, although protected by glass; but the Correggios, and other beautiful and valuable works, are not so advantageously placed. The Vandycks here are some of the most charming examples of that master; but they are indifferently lighted; and the smaller Dutch pictures are hung on screens near the windows; the works that are hung the highest are as usual lost. From the Pinacothek at Munich, the building of which was concluded in 1836, much may be gathered; but here also, as in other galleries, when the eye rises above the line the light fails. The fresco series benefit by that reflection, which is fatal to oil pictures. The collection is contained in nine grand saloons, and twenty-three cabinets; a complicated and, we think, objectionable arrangement, although the smaller pictures are generally seen to great advantage; but there is a littleness in these divisions unbecoming a national collection. The frescoes in the Allerheiligenhofkapelle, which were painted by Hess, Schraudolph, and others, are seen as secondary to architectural arrangement; as are the frescoes in our House of Lords; and such is the case with those in the Basilica of St. Bonifacio, painted also by Hess; those in the Ludwig Kirche, by Cornelius—those of the church of Au, by Fischer and Schraudolph—those in the New Palace (which, by the way, is a design after the Pitti at Florence)—the five saloons of the Nibelungen subjects by Schnorr—in short, a very great proportion of the great mass of fresco-painting which exists in Munich is sacrificed to architectural necessities, and this must always be the case in apartments lighted in the ordinary way. What the New Museum at Berlin may be, cannot be determined before it is hung; but it is probable that the light will be better than that of any other similar institution as yet existing. The grand works of Wilhelm Kaulbach on the staircase, the "Fall of Jerusalem," and the "Battle of the Huns," are seen with imposing effect. The collection at present is distributed in a suite of saloons, subject to the defects inseparable from such arrangements. It is not, therefore, to any of the older edifices that we must look for aid in our design; but to the new structures, and hints from these must be received with caution; for if these be vitiated by any defect, it is for ourselves to endeavour to avoid the same in our own structure. That which is called for, is an edifice worthy of the nation: such a structure as shall preserve the treasures of Art which shall be placed within it; and of such magnitude as to admit of at least two feet of space between the most important pictures, and ample space for all that may hereafter be added for two centuries to come. Such an edifice will be two-thirds filled with presentations and bequests, and it is not all these that will be received: and after space has been allotted to a sculpture gallery, and the present collections, it must be insisted on that the cartoons be removed from Hampton Court, and hung in a gallery appropriated to themselves. Years ago we proposed that they should be glazed, like that in the National Gallery; being thus hermetically sealed, and hung in a well-ventilated room, their palpably progressive decay would be arrested. These precious works are placed over a court, into which the windows of their abiding-place open, and are thus exposed to the damp rising from the fountain which plays beneath. The ground for the New Gallery having been procured, we shall return to the subject as soon as ever the propositions are made public; and we base our right to criticism on the fact, that many of our public designs have resulted either in caricature or abortive effort.

LAW OF PATENT AND COPYRIGHT.

NEARLY a quarter of a century has passed since a Committee of the House of Commons reported the evidence of numerous scientific witnesses on the law and practice relative to patents for inventions. At length, after much discussion, and many disappointments, the legislature has placed on the statute-book "An Act for Amending the Law for Granting Patents for Inventions." This act received the Royal Assent in July last. In the month of May preceding, an act was also passed for enabling the crown to "carry into effect a convention with France on the subject of copyright; to extend and explain the International Copyright Acts, and to explain the Acts relating to copyright in engravings." To these statutes, together with some of the recent decisions in Westminster Hall, important to the manufacturer and to the world of Art generally, it is our duty, very briefly, to call the attention of our readers. In our former volumes we have from time to time adverted to the established doctrines, and the legislative enactments, on the subject of property in Art.*

The *Copyright Amendment Act*, 15 Vict., c. 12, after reciting the International Copyright Act, 7 & 8 Vict., c. 12, and that a convention had been concluded between her Majesty and France, for "extending in each country the enjoyment of copyright in works of literature and the Fine Arts, first published in the other, and for reductions of duties now levied on books, prints, and musical works published in France, repeals the 15th section of the 7 & 8 Vict., c. 12, so far as the same is inconsistent with the present statute." It then provides, that her Majesty may, by order in council, direct that the authors of books published in foreign countries may be empowered to prevent the publication, in the British dominions, of any translation of such books, not authorised by them, for such time as may be specified in such order, not extending beyond five years. The next three sections relate exclusively to dramatic pieces and musical compositions, and the 7th section refers to political articles in periodicals. The act then provides that no author shall be entitled to the benefit of this act, or of any order in council, issued in pursuance of it, in respect of any translation, unless he has complied with regulations specified; viz., the original work must have been registered, and a copy deposited according to the forms (required by the 7 & 8 Vict.) within three months of its first publication in the foreign country; the author must notify on the work that he intends to reserve the right of translation; the translation sanctioned by the author, or a part of it, must be published, either in the foreign country, or in Great Britain, not later than a year after the registration and deposit in this country of the original work, and the whole translation must be published within three years from such registration and deposit, the translation itself must be registered, and a copy deposited in the United Kingdom within a time to be mentioned in the order by which it is protected, and in the manner pointed out in the International Copyright Act; and parts only of works must be registered and deposited here within three months after publication abroad. Then as to copies of "works of literature and Art," wherein there is a subsisting copyright, pirated copies are prohibited to be imported. As to the reduction of duties on books, prints, or drawings, section 12 enacts that the rates of duties shall not be raised during the continuance of the treaty, and that if any further reduction is made for other countries, it may be extended to France. The remainder of this act is declaratory, and explains that the provisions of four previous statutes as to copyright in etchings, engravings, inventions, designs, or works in mezzotint or chiar-oscuro, of historical prints, portraits, "conversation," landscape, or architecture, map, chart, or plan, or prints from any picture, drawing, model, or sculpture, shall include prints taken "by lithography, or any other mechanical process by which prints, or impressions of drawings or designs are capable of being

multiplied indefinitely." The four acts referred to are the 8 Geo. II., 7 Geo. III., 17 Geo. III., and the 6 & 7 Will. IV. It will be observed, that the books for which the protection by the law of copyright is to be given by order in council, will be specified in such order, so as to operate as legal notice to the English publisher. Of the justice and policy of this enactment there can be no question; but it remains to be seen how far the act itself will work, and this will depend much on details of fees and other expenses, into which we cannot here enter.

The *Patent Law Amendment Act* consists of fifty-seven sections, a schedule of fees and forms of letter patent, by which, a great improvement appears to be effected, and the process of obtaining patents much simplified. The whole expense arising from fees and stamp duties, payable on letters patent for "seven" years, amount to about 184*l*. For a term less than four years, about 25*l*. An additional sum of 40*l*. is made payable at or before the end of the third year, and a further sum of 80*l*. at the end of the seventh year. It was proved in evidence in 1848, that the usual expense of obtaining patent extending over England, Scotland, and Ireland, was about 300*l*. or 400*l*. The letters patent now to be granted under this act will "extend to the whole of the United Kingdom of Great Britain and Ireland, the Channel Islands, and the Isle of Man." It seems to be left to the discretion of the crown whether, in certain cases, the letters patent shall be made applicable to the colonies. It has been thought by one learned gentleman (Mr. Webster) that the question as to colonial patents should be left to the local legislatures. Another competent authority (Mr. Carpmal) has expressed himself favourable to the extension of the British patent to the colonies. Mr. Henry Cole, of the Society of Arts, was of opinion, that English patents should not extend to the colonies, on the ground, "that the colonies can do their own legislation much better than we can," and also inasmuch as frauds might be more easily perpetrated. This opinion was strengthened by the opinions of Mr. Matthew Davenport Hill, the recorder of Birmingham, and of Lieut. Col. Reid, of the royal engineers, and chairman of the executive committee of the Exhibition of 1851. It appears to be a wise provision of the present statute, that the law officer to whom the provisional specification is to be referred, is empowered in certain cases to call to his aid some scientific gentleman. We should, perhaps, have been better pleased, had one of the commissioners also been a distinguished man of science, instead of naming eight eminent lawyers, three of whom can have little leisure to spare from their duties in the courts and in parliament. Various names might be suggested, and among the most prominent, that of Sir John Herschell. One very important clause in the act, is that which removes any limitation, in existing or future patents, as to the number of persons interested in the patent privilege. Formerly, only five persons could join in holding letters patent, subsequently only twelve, and now, by this act, the number is unlimited. The danger heretofore apprehended, from allowing patents to be held by numerous persons, was, that by united influences and capital, advantage might be taken over individuals. But, as one of the witnesses stated before Lord Granville's committee in the House of Lords, this was the political economy of the reign of James I. A subsequent section enables courts of common law, to grant injunctions against infringement, as also inspections and accounts. The clause, however, is peculiarly worded, for this new jurisdiction seems to be limited to cases only in which any action is pending.

Having thus briefly adverted to the material changes effected by recent legislative enactments, touching Patents and Copyright, we may conclude this notice by reminding our readers of the later decisions relating to engravings and works of Art. The most important question touching copyright has been, whether a foreigner, resident abroad, could avail himself of the protection given to that species of property, in this country. In the cases of *Cocks v. Purday*, *Boosey v. Davidson*, and *Boosey v. Purday*, there

existed considerable difference of opinion among the judges. The Court of Common Pleas in *Cocks v. Purday* (5 C. B. Reports, 860), decided that "a foreigner, resident abroad, might acquire copyright in this country in a work that was first published by him, as author, or as author's assignee, in this country, which had not been made *publici juris* by a previous publication elsewhere; that a contemporaneous publication abroad did not defeat such right." The Court of Queen's Bench also about the same time, decided in a case of *Boosey v. Davidson* (13 Jur. 678, Q. B. Reports, 174) held that "there is copyright in this country for the works of a foreigner published here, without having been before published abroad." Then came the decision of the Court of Exchequer in the famous case of *Boosey v. Purday* (reported in Exchequer Reports, 378; 13 Jur., 918; and 18 Law J.) negating the foreigner's right. "A foreign author residing and composing his works abroad, sending it to this country, and first publishing it here, does not acquire any copyright in England: and a British subject who purchases of such foreign author such right as the latter had in his own country, does not stand in a better situation in this country than the foreign author." It appeared that "by the law of Austria the author of the work had a copyright, and that the same might be assigned by word of mouth;" and the author having assigned his right to B., who, before publication, sold his copyright to C., it was held that he, as an assignee, had a good derivative title as such assignee within the meaning of the Copyright act (5 & 6 Vict., c. 45, § 3.) Ultimately the question was settled by the Judges, on appeal in the Exchequer Chamber, (*Boosey v. Jefferys*, Excheq. 354; 15 Jur. 540. 20 Law J.), and the right of the foreigner to avail himself of our law of copyright was solemnly established. In the *Bishop of Hereford v. Griffin*, (16 Simons, 190; 12 Jur. 255; and 17 Law J. 210), it was decided that "the proprietor of an encyclopædia, who employs an author to write an article for publication in that work, cannot, without the writer's consent, publish the article in a separate form, or otherwise than in the encyclopædia, unless the article was written on the terms that the copyright therein should belong to the proprietor of the encyclopædia for all purposes." In *Branchardière v. Every*, 18 Law J. 381, the Court of Exchequer held that the publication of a book of designs by the owner of a copyright, under the 5 & 6 Vict. c. 100, gives no right to the purchaser of such book to apply the designs to articles for the purpose of sale without the proprietor's permission, and also, that "the copies of newly registered designs published in a book for sale, need not have any registration mark attached to them." It seems, that the protection of copyright for three years, granted by 6 & 7 Vict. (c. 65), to "any new, or original design for any article of manufacture, having reference to some purpose of utility, so far as such design shall be for the shape or configuration of such article," is not clearly applicable to the design of a "protection label," which consisted in making in the label an eyelet-hole and lining it with a ring of a metallic substance, through which a string attaching the label to packages passed. An injunction was refused before the hearing against an infringement of that design. The meaning of the words "shape or configuration" seems not sufficiently free from doubt. (*Margeston v. Wright* (2 De Gex & Smale, 420.)

Upon the whole, we may congratulate designers and inventors upon having obtained by the recent legislative enactments, a more simple and economical method of protecting themselves; and we believe that in the Courts of Westminster Hall, there is a tendency in the minds of the judges to extend, as far as may be, the equity of the statutes in favour of new and original designs. It is much to be desired that some treaty for international copyright should be agreed to, between this country and the United States. The advantages of such reciprocal protection between two great states are numerous and obvious, and they are not less desirable for Germany and other parts of enlightened Europe.

* Our readers will find a long article on this important subject in the *Art-Journal* for May, 1848.

THE NEW WATER-COLOUR SOCIETY.

THIS society, which has been established for seventeen years, was called into existence by the exclusiveness of the elder society. By a liberal and sensible arrangement, all the artists composing the society are "members;" that is, they enjoy the full privileges of the institution. Minor distinctions such as exist in others of our Art-institutions place "members" in a questionable position, because we find so many instances of the less honourable in degree being the more honourable in Art. Members of this society, like many of those of the old, are much engaged in teaching, even after they have acquired a commanding position in the profession. Between the ends and aims of this society and those of the other, there is no difference; but there are veterans in the senior society that wooed the Art in her youth and simplicity, and whose traditions are direct from the source of the earliest water-colour inspiration. And here again we find the means of expression yet multiplied and various, although it would already seem to have been exhausted in every conceivable form. In this society, although the main features of its exhibitions are impersonal subjects, there are yet figure-painters of high class among the members, and the institution has of late been reinforced by landscape painters of great power and originality.

The society comprehends a circle of great and various talent, but certain of the members exhibit but little, and in that little there is no evidence of effort, so that rather than to speak of those according to their seeming, it would be more just not to mention them at all. The number of members is fifty-six, and of these nine are ladies. The president of the society, Warren, is a figure-painter, who has signalled himself in depicting Oriental character, an extremely perilous class of subject-matter to take up exclusively; but he has produced works of great excellence, and in all, displays great knowledge of national type, costume, and manners. In his "Hunchback Story-teller" of this year, there is a great display of valuable knowledge, and without acquisition of this kind it would be impossible to popularise these subjects. Haghe, the vice-president, is an artist of transcendent genius. Before he was known as a painter he practised for many years as a lithographer, and so skilful was he, even in this less grateful branch of the profession, that every subject he touched he wrought into a picture. For many years past he has contributed to the exhibition compositions, principally interiors with figures, but elaborated and finished in a manner to give the whole the solidity and depth of oil painting. He derives his material almost entirely from interiors in Belgium and Holland, and animates them with figures in the costume of the seventeenth century. He is a perfect master of effect, and in dealing with reflected light he displays an amount of learning equal to the greatest efforts. His figures, which are admirably drawn, are picturesque moving and speaking entities, and so much at home amid the disposition around them, that they look as if they had grown there. The eye is captivated by the splendours of his lights, and the brilliancy of his hues; and the intelligence is at once interested in the argument which he so felicitously introduces. His subject of this year is the ancient municipal audience chamber at Bruges, the figures introduced being Margaret of Austria, Regent of Belgium, and her train of attendants with citizens, &c. The work embodies all the admirable qualities which distinguish the artist, but the subject is by no means so interesting, as, for instance, his monks reading by lamplight, or some of his half-soldier half-burgher assemblages. This same interior he has lithographed in his work on the picturesque material of Belgium and Germany, and it may be observed that most of his buildings and interiors are in some degree exaggerated, but withal he is strikingly original, and he stands alone in his particular class of subject. Absolon is extremely successful in rustic figures, and deals very gracefully with the costume of the last century. His

hayfield agroupments are animated, well-drawn and charming in colour, but there is often too much of holiday neatness in the toilette of his figures. His sketchy single figures are distinguished by much grace and sweetness. The subjects of Miss Fanny Corbeaux are sacred and sentimental, they are most carefully worked out. The fame of Miss Setchel was at once achieved by the first picture we ever remember to have seen by her. The subject is the visit of a wife to her imprisoned husband. It has been popular as an engraving, and as a picture is a work of great power of tone and moving pathos, accurate in drawing, and most skilful in execution. It is some years since this was exhibited, and we do not remember to have seen by its author any work approaching it in quality. The works of Edward Corbould exhibit masterly drawing, and the most earnest study in arrangement and composition. All his flesh passages are worked out with the nicest stipple of miniature painting, insomuch that the eye craves the relief of a little carelessness. The gradations seem to have been studied from marble rather than nature, and they are generally brought forward against a rich and transparent depth of shade. In his compositions generally there is too much of the *mise-en-scene*; we would that he were less dramatic and more artistic. His ideas are original and his legend sufficiently perspicuous, but that which materially vitiates the force of his most pronounced passages is that in execution sometimes the subordinate transcends the principal; but this is not an uncommon failure, and withal he is an artist of great power, and eminently successful in costumed studies. Studies of rustic and coast figures are not so numerous as formerly, but those which we now see are infinitely better drawn than they ever were before. The productions of Lee in this *genre* are full of characteristic truth. The French fish-girls which we have from time to time seen exhibited under this name, are extremely accurate in every personal point, and his English rustic figures are not less commendable. Mole, as to subject, works in a similar vein, with execution somewhat sketchy but colour eminently sweet; and Carrick, a recent member of the institution, paints pastorals with much natural truth, but so intent is he on accessory textures, that his heads become secondary to them. E. H. Wehnert paints poetry, legend, and personal history with feeling appropriate to each. His object is expression, earnestness, and substantial execution, and these he achieves with forcible reality. His compositions are elaborately worked out, and the gist of his narrative pointedly insisted on. His subjects are various, and from sources independent and original. Military subjects are painted by two artists of this society, M. A. Hayes and G. B. Campion; they have attached themselves to different arms of the service, the former to the cavalry, the latter to the artillery, and the descriptions of each are studiously accurate in all their details. In landscape the society might be stronger in aspiring artists, but it is probable that other engagements preclude the possibility of a sufficient time being given to exhibition pictures. The sylvan compositions of Bennett are eminently natural and original. In his works forms and surfaces are admirably represented. His masses of foliage are broken up with all the picturesque irregularity of nature, his leafage feels like leaves, and his boles are veritable trunks, but to all trees he gives the same foliage and the same rugged trunks—he is a painter only of oaks and elms. The effects made out by this artist are generally clouded, but as decided and powerful as the manner in which they are realised—he is less of a colourist than a chiar'oscurist. Davidson is also a painter of sylvan material, but in a feeling very different from the former. He celebrates the spring and early summer, with foliage very green—so crude indeed that it may be supposed he never saw a russet leaf. His method of working foliage is perfectly original and singularly successful in representation,—the forms and masses of his trees are strikingly graceful. The subjects painted by this artist are such as might in a great measure be worked out on the spot. Maplestone has distinguished

himself, we think, as a painter of sunsets; we have not of late years seen anything so glowing as some of the common scenes which he exhibited years ago. Oliver is a painter of continental scenery—especially Spanish—working equally well on water-colour and oil. His subjects are frequently combinations of mountainous scenery, worked out with firmness and good colour. Penley paints rocky and mountainous scenery with infinite sweetness, he colours with warmth and harmony, and in this class of subject Rowbotham is also successful; in the upper parts of his works he obtains atmosphere of great depth—he has exhibited charming passages of lake scenery. Vacher has exhibited highly interesting Italian subjects, but his recent works have been hot in colour and elaborated into hardness by stipple. Street scenery and architectural combinations are executed with great solidity and effect by Boys. His material is principally foreign, and the same class of subject is painted by Howse. The society is not numerically strong in painters of marine and coast scenery. Robins is the only artist professing this department. He however has attained to eminence in marine subjects. His water is all movement and distinguished by good colour,—he represents with success everything ship-shape that abides in and moves on salt water. In flower and fruit painting there are ladies in the society who have achieved considerable reputation. Mrs. Harrison has been long honourably known as an exhibitor, her studies are most faithfully rendered from nature, and the works of Mrs. Margetts and those of Mrs. Harris are distinguished by the elaborate truth with which they are made out. In these exhibitions there appear from time to time productions of great merit in other genres; as for instance, in drawing and characterising poultry, Weigall stands alone; and in describing the breeding of a horse, Laporte evinces extensive knowledge; indeed in the Society every shade of subject has its representation, though from certain of the members it is rare that we see a work on which they have really exerted themselves.

THE VERNON GALLERY.

THE INSTALLATION.

B. West, P.R.A., Painter. W. Taylor, Engraver.
Size of the Picture, 1 ft. 9½ in. by 1 ft. 6½ in.

THE small picture in the Vernon Collection which bears the above title is presumed to be the original sketch of the larger work that hangs in the Throne-room of Windsor Castle. The latter was painted, with several others, by West, for George III., the artist's great patron. In the small vestibule adjoining the Throne-room are five pictures by West.

The work under our immediate notice represents the first installation of the Knights of the Garter, which, it is scarcely necessary to add, took place in the reign of Edward III., the founder of the order. The principal personages introduced as taking part in the ceremony, are the King, in the gallery over the altar, Queen Philippa, who kneels on a cushion, Edward, the Black Prince, kneeling at the farther corner of the altar, the Archbishop of Canterbury, and the Bishop of Winchester, Chancellor of the Order; the figures kneeling on each side of the order are presumed to be the newly-created knights.

It has been too much the custom in our day to decry Benjamin West as a painter of mediocre talent, but his works certainly are entitled to high consideration, though they may probably not exhibit those transcendent qualities which would justly place him in the ranks of great artists: still had he done nothing more than to break through the conventional practice of clothing modern heroes in ancient Greek and Roman costumes, he merits no niggardly praise from all who value historical truth: it was something to overcome long-established prejudices, which only made Art ridiculous. But his pictures are to be valued as fine and original compositions, embodying many of the best qualities of Art.



B. WEST, P.R.A. PAINTER.

THE INSTALLATION.

FROM THE PICTURE IN THE VERNON GALLERY.

W. TAYLOR, ENGRAVER.

REPRODUCED BY THE
ARTS AND CRAFTS SOCIETY

PRINTED BY G. HODGKINSON.

THE GREAT MASTERS OF ART.

No. XVIII.—DON DIEGO RODRIGUEZ
SILVA Y VELASQUEZ.*

Honours began now to fall still more thickly upon the head of the young Castilian painter, who at this period had not yet attained his thirtieth year. The wand of usher of the royal chamber was gained by him as a prize offered by Philip for the best picture of a subject named by the King; the other competitors being Carducho, Caxes, and Nardi, all of them far more experienced than himself: the picture was hung in the great hall of the Alcazar, and is

supposed to have been burnt in the fire which happened there in 1735. The office of usher was almost immediately followed by that of gentleman of the royal chamber, a post of considerable pecuniary value, independent of the honour attaching to it: and the favours of the King were still further shown by his giving to the father of Velasquez three appointments in the government law offices at Seville, each of the annual value of 1000 ducats.

In 1628, Rubens was sent to Madrid on a diplomatic mission from the Flemish court. "He and Velasquez," says Mr. Stirling, "had exchanged letters before they met, and they met predisposed to become friends. The frank and

generous Fleming, in the maturity of his genius and fame, could not but look with interest on the young Spaniard, much akin to him in disposition, talents, and accomplishments; and destined, like him, to lead the taste of his country and extend the limits and renown of their common art. The Spaniard could not fail to value the regard, and seek the society of one of the most famous painters and worthiest men of the age. He became the companion of the artist-envoy's leisure, he led him to the churches and galleries, and showed him the glories of the Escorial. Few finer subjects could be devised for a picture, illustrative of the history of Art, than these two men—both noble in person, the



THE SPANISH PRINCE.

one in the dignity of mature manhood, the other still in the prime of youth—in the grand refectory or in the prior's chamber of the matchless monastery, conversing beneath Titian's 'Last Supper,' or pausing in expressive silence before the pearl of Raffaele—the chiefs of Flemish and Castilian painting doing homage to the sovereign masters of Italy."

Although there is little doubt of Velasquez having seen Rubens at work upon his pictures, for his pencil was not relinquished entirely while at Madrid, it effected no sort of change in the style of the Spanish artist: but the visit of the Fleming tended greatly to strengthen the long felt desires of Velasquez to see the treasures of Art stored up in the galleries of Italy; it was

long, however, before his royal patron would consent to his quitting Spain. This being at length obtained, he embarked at Barcelona in August, 1629, furnished with a well filled purse by the liberality of the King and the Count Duke, and with many letters of introduction from the latter personage. He visited Venice, Ferrara, and Rome; stopping but a short time at the two first named cities, on account of the war that then raged in Lombardy. At Rome, the Pope, Urban VIII., offered him a suite of apartments in the Vatican, but they were courteously declined, the artist only asking permission to have access to the papal galleries whenever he thought proper to visit them. Here Velasquez copied the works of Michel Angelo and Raffaele, yet neither the grace and beauty of the one, nor the grandeur of the

other, were able to influence the manner of Velasquez, so far as his subsequent works indicate: it would seem that nothing could turn him aside from the path in which he had originally set out; it was one of his own forming, and he was determined to retain it as his own to the end.

The artist, shortly after his arrival in Rome, had taken up his residence at the Villa Medici, on the Pincian Hill, which commanded a most extensive and picturesque view of the whole circuit of the city, the Campagna, and the "yellow windings of the Arno and the Tiber." After remaining here for two months, an attack of malaria compelled him to relinquish his beautiful retreat; he was carried down to the city and lodged either near to or in, for writers differ upon the point, the Palace of the Conté de Monterey, the Spanish ambassador at the

* Continued from p. 335.

papal court. The Count was a patron of Art, and he exhibited especial kindness towards Velasquez, watching over him with the utmost attention, and furnishing him with every comfort till his complete recovery. At the expiration of a year the painter quitted Rome, and, after stopping a few weeks at Naples, arrived at Madrid in the spring of 1631.

The only original pictures he painted while

in Rome were a portrait of himself for his father-in-law, Pacheco, "Jacob with the Coat of Joseph," and "Apollo at the Forge of Vulcan:" the two latter works are now at Madrid; they exhibit all the excellencies and the peculiarities of the painter's style, truth and character embodied in vulgarity of form: "his Hebrew patriarchs are swineherds of Estramadura or shepherds of the Sierra Morena; his Cyclops, common black-

smiths, like those who may have shod his horse in some remote hamlet of La Mancha, as he rode to Madrid."* At Naples he painted a portrait of the Infanta Maria, then on her way to Hungary as the bride of Ferdinand, the King.

On his return to Madrid, he speedily sought an interview with his royal patron, who received him with the utmost cordiality, and gave orders to have his studio removed to the northern gallery



THE INFANT DON CARLOS.

of the Alcazar, for the purpose, it is presumed, of having the favoured artist nearer the private apartments of royalty. Here, Pacheco informs us, Philip was almost daily in the habit of visiting Velasquez, introducing himself at pleasure by means of a private key; and here he would sometimes sit for his portrait, occasionally for hours together.

Mr. Stirling thinks that the two noble equestrian portraits of Philip III., and Queen Margaret, now in the Royal Gallery at Madrid,

were painted by Velasquez soon after his return to that city; and refers also to the same period, the equestrian portrait of the Count Duke of Olivarez, another striking ornament to the Royal Gallery, and generally considered one of the best pictures by Velasquez. But inasmuch as the subject offers an infinitely higher theme for the genius of the painter to expatiate upon, his picture of "The Crucifixion" must take precedence of these; even if it did not equal them in everything that constitutes excellence in

painting; a charge that most certainly does not lie against it. This work was painted for the nunnery of San Placido, at Madrid; the sisterhood placed it in their sacristy, a wretched cell, badly lighted by an unglazed grated window, where it remained till Joseph Buonaparte removed it to Paris. It was subsequently exposed for sale in the French capital, and purchased at a large sum by the Duke of San

* Stirling.

Fernando, who presented it to the Royal Gallery of Madrid. The subject is treated in a most original manner, and is thus described by Mr. Stirling: "Unrelieved by the usual dim landscape, or lowering clouds, the cross has no footing upon earth, but is placed upon a plain dark ground, like an ivory carving on its velvet pall. Never was that great agony more powerfully depicted. The head of our Lord droops on his right shoulder, over which falls a mass of dark hair, while drops of blood trickle from his thorn-pierced brows. The anatomy of the naked body and limbs is executed with as much precision as in Cellini's marble, which may have served Velasquez as a model; and the linen cloth wrapped about the loins, and even the fir-wood of the cross, display his accurate attention to the smallest details of a great subject. In conformity with the rule laid down by Pacheco, our Lord's feet are held, each by a separate nail; at the foot of the cross are the usual skull and bones, and a serpent twines itself around the accursed tree."

Palomino relates an anecdote most compli-

mentary to the artist, concerning a portrait the latter painted about this time; it was a full-length of Admiral Pulido Pareja. When completed, it was placed, for some cause or another, in a corner of the painter's studio, and the King (Philip IV.), coming in one morning according to his usual custom, mistaking the picture for the real person of his gallant officer who had recently been ordered into commission, rebuked him, or rather the canvas, somewhat angrily at his delay: "What, are you still here? You have received your orders, why are you not gone?" There are two other portraits of this same admiral now in England; one in the collection of Lord Radnor, at Longford Castle; the other belongs to the Duke of Bedford.

The disaffection of the Catalan provinces induced Philip, in 1642, to repair to Saragossa, whither the monarch was attended by his court, and Velasquez with them. They, however, stopped for some little time at Aranjuez, where the Castilian monarchs possessed a beautiful palace, situated amid the most lovely scenery; and here Velasquez amused himself in sketching

some of the enchanting spots to be found in the gardens, in what may be called a Watteau style. The court then moved on to Cuenca and Molina, and at length reached Saragossa; "a progress," says Mr. Stirling, "which must have offered the artist an opportunity of studying the picturesque in military affairs."

The name of Velasquez is generally associated with portraiture, inasmuch as it is in this style that he achieved his great reputation, and by it his fame has chiefly been sustained. The few historical pictures he painted are, nevertheless, worthy of his lofty genius; among these "The Surrender of Breda" may rank as one of the finest: it was painted for the palace of Buenretiro, and represents the illustrious Spanish general, Spinola, receiving the keys of the city from the Dutch commandant, Prince Justin of Nassau. At the rear of the two leaders stand their horses and attendants, and beyond the staff of Spinola is a line of pikemen, whose spears, striping the blue sky, have caused the picture to be known as that of "The Lances."

In 1648, Philip despatched Velasquez to make



THE TOPERS.

a second journey into Italy to collect works of Art of various kinds, pictures for the Royal Galleries and for a projected Academy of Art which was to be established in Madrid; and also to procure models of sculpture for the intended Art-Institution. Passing through Grenada, he embarked at Malaga, and landed at Genoa where he remained a few days to inspect the works of Art which the maritime rival of Venice contained, especially Vandyck's portraits of her nobles. From Genoa he proceeded to Milan, Padua, and Venice; in the last named city he purchased, among other works, "The Israelites gathering Manna," "The Conversion of St. Paul," and "The Glory of Heaven," a sketch for the larger picture, all by Tintoretto; and the "Venus and Adonis," by Paul Veronese. Then passing on to Bologna, he was met at the entrance of the city by the Count of Sena, and a goodly company of Bolognese cavaliers, who conducted him to the palace of the Count, where he was lodged and treated with marked distinction. Verily, painters in those days were

not considered unfit associates of men of gentle blood.

Parma and Florence were his next halting-places; in the latter he made the acquaintance of Pietro de Cortona, Carlo Dolci, and Salvator Rosa: passing then rapidly through Rome he proceeded to Naples, and after staying there a short time returned again to the imperial city, and remained in it for more than twelve months. The principal portraits he painted while in Rome were those of the Pope, Innocent X., who presented the artist with a gold chain and a portrait of himself; of Cardinal Panfili, the Pope's nephew, of Donna Olympia, his sister-in-law, and of Pareja, Velasquez's servant; this last portrait, which is presumed to be the same that is now in Lord Radnor's gallery at Longford Castle, Wiltshire, was the means of procuring the artist's election into the Academy of St. Luke. But neither the demands of his studio, nor his frequent visitings at the palaces of the Roman princes and the dwellings of the Roman artists, caused him to neglect the chief object of his

journey into Italy; he purchased numerous pictures and occupied much of his time in collecting casts from Greek and other ancient sculptures.

In 1651, Velasquez was summoned home by his sovereign, who became impatient for his return; on reaching Madrid he was at once rewarded for the labours of his journey by being appointed *Aposentador-Mayor* of the King's household, a post of great trust and honour, but often associated with irksome duties, and contributing in no small measure to draw the painter away from his studio. His last great work which, writes Mr. Stirling, "artists, struck by the difficulties encountered and overcome, have generally considered his masterpiece, is the large picture well-known in Spain as *Las Meninas*, the 'Maids of Honour.' The scene is a long room in a quarter of the old palace, which was called the Prince's quarter, and the subject, Velasquez at work on a large picture of the royal family." The composition contains several figures and, says the same writer, "the perfection of Art which conceals Art was never

better attained than in this picture. Velasquez seems to have anticipated the discovery of Daguerre, and taking a real room and real chance-grouped people, to have fixed them, as it were by magic, for all time on his canvass. * * * It is said that Philip IV., who came every day with the Queen to see the picture, remarked, when it was finished, that one thing was yet wanting; and taking up a brush, painted the knightly insignia with his own royal fingers on the figure of the artist, thus conferring the accolade with a weapon not recognised in chivalry." But Velasquez was not actually invested with the order of a knight of Santiago, till three years afterwards, namely in 1650, inasmuch as the old Spanish nobility took offence at so high distinction being conferred on a man of inferior birth; and they resented it to such a degree that it was necessary to procure a dispensation from the Pope, ere the difficulties could be removed.

Speaking as men generally do when referring to the issues of life and death, we should say it had been well for Velasquez and his Art if he had enjoyed fewer of those marks of his sovereign's favour. The projected alliance between

the French and Spanish courts in the persons of Louis XIV. and the Infanta Maria Teresa, increased considerably his already arduous duties, and in all human probability shortened his career. The marriage was fixed to take place in the summer of 1660, on the Isle of Pheasants, in the River Bidassoa, a neutral spot of ground, memorable as the scene of many important events in which these two countries were concerned. Velasquez was sent forward to superintend the erection of a suitable edifice for the meeting of the Kings of France and Spain, as well as to make other preparations both there and elsewhere; for, as *Aposentador*, it was his business to find lodgings for Philip and his immediate suite, and the monarch travelled with a train of oriental magnitude. When the latter set out on this expedition, he was followed by three thousand mules, eighty-two horses, seventy coaches, and seventy baggage waggons, "while the baggage of the royal bride alone would have served for a small army;" the cavalcade extended six miles in length. During the two months occupied in going to and returning from the Isle of Pheasants, and in the festivities

attending the august ceremony, Velasquez was necessarily occupied, taking a conspicuous and honourable position in all connected with it; and when the time of separation had arrived, the parting gifts sent by Louis to his father-in-law—a diamond badge of the order of the Golden Fleece, a watch enriched with costly diamonds, and other valuables—were entrusted to Velasquez for presentation to his King.

On the 26th of June, the royal party again reached Madrid; the restoration of Velasquez was a matter of surprise and joy to his family, for "a report of his death had reached them, and he found them bewailing his untimely end. He returned in tolerable health, although much fatigued with his journey; but the tongue of rumour had spoken in the spirit of prophecy; his worldly work was done; and Fate forbade the pageants of the Pheasants' Isle to be recorded by his inimitable pencil. He contrived, however, to go about his daily business, and to perform his official duties at the palace; and it was probably at this time that he drew the notice of the King to the clever models in clay, sent from Valencia for his inspection by the sculptor Morelli."



THE REUNION OF ARTISTS.

After having been in attendance on the King during the greater part of the day, on the Feast of St. Ignatius Loyola, the 31st of July, Velasquez retired to his bed feverish and unwell. The following morning, the symptoms of his malady, spasmodic affection in the stomach, increased alarmingly; and though he was attended by the most eminent physicians of the court, they were unable to arrest the progress of the disease: he lingered till the 6th of August, and then expired to the great regret of the King, and of all, both high and low, who had become acquainted with him. His corpse, dressed in the full costume of a Knight of Santiago, lay for two days in state; and, on the evening of the 8th of August, was interred with much pomp in the parish church of San Juan. Velasquez was in his sixty-first year when he died. His wife survived him only eight days, and was buried in the same vault.

We have left but brief space for general comment upon the works of this great painter; it is, however, the less necessary, because his transcendent genius is, and ever has been, universally acknowledged. Portraiture was undoubtedly his peculiar forte, and to say that

in this department of Art he stood without a rival in the Spanish school is but a qualified testimony to his merits; for no artist of any nation has surpassed him. His portraits were pictures—but living pictures—of men and women standing out from the canvas with an intelligence, animation, and brilliancy, perfectly startling. Constantly surrounded by the aristocratic atmosphere of a proud, high-bred, yet formal court, his portraits of the Spanish nobility exhibit a severity of demeanour, and an air of majestic coldness, which we do not recognise in those of Titian and Vandyck, but they are nevertheless as real. His genius seems to lose much of its strength when he ventured within the range of the ideal. "He was a painter only of the versatile, tangible beings on earth, not the mystical glorified spirits of heaven: he could not conceive the inconceivable, nor define the indefinite. He required to touch before he could believe—a fulcrum for his mighty lever: he could not escape from humanity, nor soar above the clouds: he was somewhat deficient in creative power, he was neither a poet nor an enthusiast; nature was his guide, truth his

delight, man his model."* His personal character was such as to gain him universal esteem; open, generous, grateful to his benefactors, of great intellectual power combined with unwearied energy, and softened by a most gentle temper; and though flattered by the great, exposed to the jealousies and malevolence that ever attend court favourites, and to the temptations to which such a position is subject, he passed unscathed through the ordeal, without making an enemy or losing a friend.

One must visit the Royal Gallery at Madrid to see Velasquez in the plenitude of his strength, and to estimate rightly his varied genius. This gallery contains sixty-four of his pictures, most of them his best. In England there is, perhaps, as a whole, no finer work than his "WATER-CARRIER OF SEVILLE," at Apsley House, which was presented to the late Duke of Wellington by Ferdinand VII. Joseph Buonaparte carried this picture off to Paris, when the Duke drove him out of Spain; but it was subsequently restored to the Spanish King.

* Penny Cyclopædia. "Velasquez."

ART IN CONTINENTAL STATES.

PARIS.—Our correspondent writes us, that the approaching Irish Exhibition will be nobly supported by nearly all the first-rate manufacturers of Paris, particularly those connected with the Fine Arts, the whole of the bronze, the best of the bijouteries, paper-stainers, carved furniture manufacturers, gun-smiths, porcelain manufacturers, book-binders, silversmiths, carpet manufacturers, &c., and by the producers of those articles called emphatically "Articles de Paris." Mr. Roney, accompanied by his agent, has been received with the utmost urbanity by the greater number of fabricants. The President, Louis Napoleon, has promised the support of the government for the transport of merchandise to Havre, the election of a French commissary, the contributions of the Gobelins, Sevres, and Beauvais manufactures; these, added to much good-will manifested by our artists, will make no doubt a most interesting Exhibition, and novel in point of Art, by the contrast of the different productions of the most celebrated schools of painting of Europe.

The numerous, indeed immense, quantity of antiquities dug up daily in Paris, on the various sites of convents, churches, chateaux, &c., demolished at various periods, is so great, that the government have named a committee of gentlemen, learned in antiquities, to examine and decide upon what portions of the same are worthy of preserving, which will be distributed amongst the various museums. M. Du Sommerard, the director of the Musée de Cluny, is one of the committee.—M. Gayard is on the point of finishing a statue of the President, who is represented in the act of mounting on horseback. This will be possibly the first time a similar infraction of the laws of statuary shall have been attempted.—The most splendid artistic works are being carried on in the Tuileries; the whole is being restored, and will render this ancient palace worthy of its ancient rank and fame as a royal residence.—The Musée, it is said, will take the title of Musée Imperial, or Musée Napoleon.—The Count Lepic is to fulfil a new place created for him, that of governor of the Chateau du Louvre: apartments are preparing in that building for his occupation.—The colossal bust of the Emperor Napoleon, executed by M. Deligaud, will be inaugurated on December 2nd, in the garden "Marengo," at Algiers.—The Salon at the Théâtre Français, has lately been decorated with a collection of portraits by celebrated artists.—L. Müller, Decaisne, Besson, Madame O'Connell, &c.—richly framed.—It is proposed to re-establish, on the column of the Place Vendôme, the ancient classical statue, by Claudet, as it was before 1814: this statue still existed under the Restoration, and was only removed under Louis Philippe. There is no doubt it will be more in harmony with the column than the one at present there; the "Petit Chapeau, Redingote grise, bottes et lorgnon," however true to nature, are anything but heroic, particularly when placed on a fac-simile of the Trajan Column.

A splendid "Prie Dieu" has been exhibited at the Boulevard Bonne Nouvelle executed by a simple workman in a most elegant style. The style adopted is that of the beginning of the sixteenth century, it is entirely of oak with the exception of twenty-four small figures in ivory. The execution of the whole is very excellent and in good taste. It is a present from the clergy of the diocese of Tours to the Pope. The Baron de Tremont, deceased, has left the whole of his fortune, 18,000*fr.* per annum, to philanthropic institutions, amongst which he has assigned to the Society of Painters, &c., a legacy of 1650*fr.* per annum. Such an example is highly worthy of record.—Death has been busy with our artists. M. Ramey, a sculptor of eminence, is just deceased, aged fifty-seven. He was a member of the Academy and professor of sculpture: one of his most celebrated works is "Theseus combating the Minotaur," in the Tuileries: M. Ramey was a member of the Legion d'Honneur. The Fine Arts have also lost M. Rouillard, a portrait-painter of eminence, much regretted by all who knew him. He was an annual contributor to our Salon; he died in the prime of life and talent. M. Henri Decaisne, historical painter, is also dead, at the early age of fifty-three. He was a native of Brussels and an artist of considerable talent, an ornament to our annual exhibitions, and to his profession. Several of his productions are found in our Museums. M. Decaisne was decorated with the orders of the Legion d'Honneur and that of Leopold.—A sum of 200,000*fr.* has been voted in order to decorate and consecrate St. Geneviève (*ci-devant* Panthéon).—The copies of the brothers Balze, after Raffaele, have been

removed and the building filled with workmen.—The Ministre de l'Intérieur has just commissioned M. Duprez to execute a statue of J. Desbrosses, architect of the Luxembourg, to be placed in the garden; also two others of MM. Jaley and Farochon for the staircase.—After fifteen years expectation the chapel of the communion, by M. Perrin, at Notre Dame de Lorette, is now visible.—There is now manufacturing at Sevres a splendid service with the imperial devices, it is said to surpass in beauty anything executed to this day at that manufactory.—The tomb of the Emperor Napoleon is advancing rapidly; the *bassi relievi* by M. Simart are nearly finished; when completed, the magnificent "Cenotaph," will be re-erected.—The superb "Cenotaph" by Etex, in honour of Marshal de Vauban, is just finished. The Marshal is represented lying on a tomb of black marble holding in his hand the pen with which he traced his celebrated sieges and fortifications, and the work named "Dime royal," in favour of suffering humanity. On two sides of the tomb are figures representing War and Science; the whole is very expressive.

MUNICH.—Professor Vogel von Vogelstein, of Dresden, has arrived here on a visit from Venice, where he has spent nearly eight months in order to finish, in retirement and amid the celebrated masterpieces of the old Venetian school, a great painting which he had begun at Dresden—a series of scenes from Goethe's "Faust." The artist having accomplished his task is now on his way back to Dresden. A similar painting, the subject of which is taken from Dante's "Divina Commedia," was at a former period executed by the same painter, which now forms part of the gallery of the Palazzo Pitti at Florence. It will be recollected that an elaborate sketch of the latter picture was at the period alluded to exhibited at Munich. As the violent changes which Italy experienced at the end of the thirteenth century are, as it were, in a mirror, reflected in the "Divina Commedia," so the no less violent revolutions that Germany saw at the end of the last century are expressed in "Faust," which circumstance must in some degree have led the artist from Dante to Goethe. The whole is divided into thirteen compartments in the frame of a Gothic window, with a progressive and parallel arrangement from the top to the bottom, and between the right and the left. The upper compartments are assigned to the Prologue in Heaven, and its associations; the middle is occupied by Faust himself and the apparition of the Spirit of the Earth; the six compartments which surround this division represent Faust, first as a boy going with his mother to church—the sound of the organ was familiar to him from childhood—and afterwards as a Master of Arts walking with his family in the fields, and the black dog frisking about them; farther on we see on one side, the kitchen of the witch, where he is shown woman's beauty, and on the other his rendezvous with Margaret in the garden of Dame Martha. Beneath these two pictures, on the left, is the scene at church with Margaret trying in vain to pray; and on the right, the celebration of Walpurgis on Blocksberg. Lastly the three lowest compartments represent Valentine's death, Mephistopheles passing with Faust the place of execution, and the prison-scene where Faust, after repeated but fruitless attempts to deliver Margaret, is carried off by Mephistopheles. To suggest Margaret's salvation, which at the conclusion of the play is announced by a voice from above, the artist has added to the Prologue her reception among the Blessed as a counterpart to Mephistopheles appearing before the Lord. Though this general arrangement may be sufficient to show how ingeniously the artist has treated his subject, there is a peculiarity to be discovered in looking at the painting itself, as a counterpart to the "Divina Commedia" divided into Hell, Purgatory, and Paradise—it is the repetition of lights and colours. If the single pictures which are separated by the woodwork of the window are not to stand beside each other as really separate pictures, without any visible link between them, they must necessarily be comprised under a common law, be parts of a whole, even for the general impression of the senses. In effecting this the artist has succeeded by applying throughout his representations a progress of colour from the light above to the night below, with such delicacy and consistency that we see Heaven in the purest rays of the sun; the few happy moments of Faust's life in a bright earthly life; the apparition of the Spirit in a brilliancy of colours, which on Blocksberg and in Margaret's distress, dwindle into gloomy tints followed by the faint light of torches, and moonshine in the night-scenes; and thus this peculiar and difficult problem has been solved by the artist in the most satisfactory and surprising

manner. It would lead us too far to enter into the details of the painting, and point out those parts of it in which the artist betrays a deep study of the great poet and thorough acquaintance with his drama.

The triumphal arch has received its last ornament, a "Bavaria" drawn in a car by four lions, executed after a life-sized model by Martin Wagner in Rome: repeated in colossal proportions by Brugger and Halbig, and cast in bronze by Miller in the foundry here. The Bavaria is 17 feet high, the entire composition being 22 feet by 27½ feet in width. The figure does not represent a Victory, but the protecting deity of the country, holding in the left hand the symbol of power, with the right guiding the lions which are emblematical of Bavaria, and as if encouraging her warriors in battle, or welcoming them from victory. The statue is dressed after the antique, and wears a drapery on the head, like a priestess. The car, which is designed by Leo von Klenze, is in form and ornament purely antique, and the lions are represented naturally, as may be remembered when seen at the Great Exhibition in London. The gate is at the end of the Ludwigstrasse. Every body expected to see the group turned so as to face the city, but according to the express desire of the King it was turned outwards, and must now for ever remain so. Thus the arrangements are not according to ordinary rules—for promenaders in the Ludwigstrasse see only the back of the composition and in this position learn nothing of its significations; the lines are not at all or scarcely visible. Without the gate, the promenade is an allée, the trees of which conceal the arch, but it is seen from the drive in fine weather, otherwise the view is impeded by the vehicles. Thirty tons of bronze have been used, and the entire group has cost 106,000 florins.

In the royal foundry another great casting has been effected, that of the equestrian statue of Charles John, King of Sweden, which King Oscar proposes to place in Stockholm. The model was executed in Rome by Fogelberg, and represents the King in military costume. This enormous casting has been conducted with perfect success, and upwards of eleven tons of metal were employed in the work.

The great monument to Washington is in course of preparation, for which the American artist Crawford has supplied the design and model. The statues of Patrick Henry and Jefferson are already arrived, and the work is commenced; there will be six statues of twelve feet in height to accompany the equestrian statue of Washington, which is eighteen feet high. The statue of Gustavus Adolphus by Fogelberg will be a second time cast for Sweden, as the Heligolandiers seized the first, and demanded for its ransom a higher sum than Miller requires for a second cast.

The album of King Louis has a steady issue, and the sheets are executed with singular ability and fidelity. Thirty-seven sheets have now appeared, with a title and cover, an exact copy of the original binding in velvet and bronze, and as nearly as possible of the form of the album.

Julius Schnorr is publishing a "Bible in Pictures" executed in wood-cuts. The first sheets have appeared, and they promise a work of importance in a fine Raffaellian style. Of Kaubach's "Building of the Tower of Babel," one plate has appeared—a large engraving on copper in the manner of a cartoon by Shüter and of Hermann's history of the German people, the first large plates on steel. These pictorial tables, of which each embraces an entire period with from twenty to thirty compositions, are extremely learned and interesting. The artist resides in Berlin; his work is published by Perthes in Gotha. The establishment of Cotta has announced a new work on Göthe's Faust, and the first and second numbers have appeared. The drawings, which are by Siebertz, are distinguished by taste and imaginative power. The size is 13½ by 17½ inches, and the manner in which it is brought out promises a work of much beauty.

CAPE OF GOOD HOPE.—The Cape Town Mail of August 17th, contains a lengthened report of a meeting of the committee and supporters of the Fine Arts Exhibition of 1851, for the purpose of presenting the prizes awarded to the successful competitors. Prior to the delivery of the prizes, the Dean of Cape Town, Dr. Newman, who occupied the chair on this occasion, delivered a most eloquent address to the assembled company on the rise and progress of the Fine Arts, their beneficial influence on society at large, and the necessity that exists to encourage their progress for the good of the whole community upon whom taste and the love of the beautiful are operating. Referring to the exhibition of the past year, the

first that had been opened, the speaker said, that upwards of five hundred works of Art had been then collected together; these of course varied in kind as well as in degrees of merit, but this comparatively large number of artistic productions is an evidence of the interest that the inhabitants of that distant colony feel on the subject. Dr. Newman stated also as a further proof that a very considerable number of the *Art-Journal* are circulated monthly throughout Cape Town and its vicinity. The second exhibition of the society was expected to open in about two months from the period of the above meeting, and with every prospect of increased success. The three principal prizes were awarded, with the others, at the close of the Dean's address; viz., a gold medal to Mr. Charles Bell, for the best original historical oil-picture, the subject, "The Landing of Van Riebeeck at the Cape, in 1652"; a gold medal to Mr. T. W. Bowler for the best original landscape in water-colours, "The Departure of the Lord Lowther ship from Table Bay;" and a gold medal awarded to the late Mr. Macdougall, for the best original model, a "Design for a New House of Representatives at the Cape of Good Hope." We regret to be compelled to comment thus briefly upon so interesting a matter as the doings of the Cape Town Fine Arts Association, but we cannot conclude without expressing our obligation to the correspondent who has kindly afforded us the opportunity of noticing them, and requesting the favour of any further similar communications.

CORRESPONDENCE.

THE ANTWERP EXHIBITION.

THE pictures by the English painters which were sent to the Exhibition of Modern Art in Antwerp this year, have been, with the exception of those sold there, returned at the close of it to the respective artists without the least damage, and free from any charges or expenses whatever; the Royal Society of Antwerp having entirely and honourably fulfilled their engagement to this effect. I should be obliged if you will give insertion to the above, as I have been solicited by the Royal Society of Ghent, under similar conditions, to engage our artists to contribute to the triennial Exhibition of Modern Art in that city, which will take place in 1853.

HENRY MOGFORD.

104, Denbigh Street.

METALS AND THEIR ALLOYS,

AS THEY ARE EMPLOYED

IN ORNAMENTAL MANUFACTURE.

BRASSES.

THE combinations of copper and tin, in all the various proportions in which these metals have been employed for ornamental bronzes of the highest character, having been sufficiently treated of in former numbers, (*Art-Journal*, 1852, pp. 149 and 268,) it necessarily follows that the mixtures of copper and zinc (brass), should next engage our attention.

Before entering on any description of the manufacturing processes, it will not be out of place to examine into the history of this very useful compound metal. The subject has more than the ordinary amount of interest, from the curious circumstance that one of the metals, *zinc*, which enters into the composition of brass, is of comparatively recent discovery; and that this yellow metal was made long before its composition was ascertained.

There appears to exist good evidence proving that the Romans, if not the Greeks, were made acquainted with brass, and employed it for many ornamental and useful purposes. Beckman, whose investigations into the history of the metals are of great interest, and whose statements on these subjects may be accepted as good authority, says—

"That mixture of zinc and copper called at present *brass*—*tombac*—*pinchbeck*—

princes-metal, &c., and which was first discovered by ores abundant in zinc yielding when melted, not pure copper, but brass, was certainly known to the ancients. Mines that contained ores from which this gold-coloured metal was produced were held in the highest estimation; when exhausted the loss of them was regretted; and it was supposed that the metal would never again be found. In the course of time it was remarked, no one knows by what accident, that an ore, which must have been calamine, when added to copper while melting, gave it a yellow colour. This ore was therefore used, though it was not known what metal it contained; in the same manner as oxide of cobalt was employed in colouring glass before mineralogists were acquainted with that metal itself. Aristotle and Strabo speak of an earth of that kind, the use of which in making brass has been retained through every century. Ambrosius, Bishop of Milan in the fourth century; Primasius, Bishop of Adrumetum in Africa in the sixth; and Isidore, Bishop of Seville in the seventh; mention an addition by which copper acquired a gold colour, and which undoubtedly must have been calamine. When in course of time more calamine was discovered, the ancient method of procuring brass from copper ore that contained zinc was abandoned; and it was found more convenient first to extract it from pure copper, and then to convert it into brass by the addition of calamine."

Many of the ores of copper produced from the Cornish and other British mines contain a considerable quantity of the sulphuret of zinc, or, as it is commonly called, *black-jack*. So far from these ores having any increased value from the presence of the zinc, it is considered to be a deteriorating ingredient; and those ores which contain any considerable quantity of 'jack' sell at a very low price, since much extra labour is required to remove the zinc from the metal—the object of the smelter being to obtain pure copper.

The name *Zinc*, as applied to a metal, first occurs in the works of Theophrastus Paracelsus; the same metal was called *Contrefeyn* by Agricola; the Hon. Robert Boyle calls it *Speltrum*; and we also find it named by other writers under the name of *Spiauter* and *Indian tin*. Albertus Magnus, who died in 1280, mentions a semi-metal under the name of *golden marcasite*, which has been usually regarded as signifying zinc, and that the name was adopted from the fact of its imparting a golden colour to copper. Albertus, however, says "copper mixed with the golden marcasite becomes white." It is therefore far more probable that the famous old alchemist intended to describe one of the sulphurets of arsenic or mercury. When we remember that it was no new thing to form brass from calamine—that even Pliny informs us that the *aurichalcum* employed in the formation of some of the Corinthian vases was yellow like gold, and that *Cadmia* was necessary for the production of this metal—it is not likely that Albertus Magnus should describe so improperly this, then so called, semi-metal.

There is every reason for believing that many of the alchemists had obtained metallic zinc. From the circumstance of its imparting to copper a colour not unlike that of gold, it appears highly probable that in their eager search after the philosopher's stone they succeeded in separating zinc from its ores. Those strange enthusiasts were perpetually calcining and distilling under an infinite variety of conditions, and we now know that if a portion of calamine combined with a little flux was placed in an

alembic, and subjected to the heat of an alchemical furnace, that zinc would distil over in the metallic form; as this metal however would appear to produce at least one of the results for which their lives were wasted, they would, in any publication which they made of their processes, disguise it under some one of the fanciful names which it was the fashion of these empirical philosophers to employ.

We have no knowledge of an exact nature, regarding the separation of zinc from *lapis calaminaris* until 1721, when it appears to have been effected by Henckel, but he concealed the process by which he obtained the metal. The Swedish chemist and mineralogist, Van Swab, in 1742 extracted zinc by distillation from the ores of Westerwich in Dalecarlia, but his process does not appear to have been worked on any extended scale. Marggraf, in 1746, published in the "Memoirs of the Academy of Sciences of Berlin," a method of smelting zinc ores. The Chinese appear to have been in possession of a process of distilling zinc, and it is said that an Englishman made a voyage to, and stopped for some time in, that country for the purpose of learning the art. It is affirmed that he was sufficiently instructed in the secret, but that he carefully concealed it. Be this as it may, it was about the middle of the last century that zinc works were established at Bristol.

Bishop Watson, writing in 1786, says, "Near twenty years ago I saw the operation of procuring zinc from calamine performed at Mr. Champion's copper-works near Bristol; it was then a great secret, and though it be now better known, yet I am not certain whether there are any works of the kind yet established in any other part of either England or Europe, except at *Henham*. In a circular kind of oven, like a glasshouse furnace, there were placed six pots of about four feet each in height, much resembling large oil jars in shape; into the bottom of each pot was inserted an iron tube, which passed through the floor of the furnace into a vessel of water. The pots were filled with a mixture of calamine, or black-jack, and charcoal, and the mouth of each was then close stopped with clay. The fire being properly applied, the metallic vapour of the calamine issued through the iron tube, there being no other place through which it could escape, and the air being excluded, it did not take fire, but was condensed in small particles in the water, and being remelted was formed into ingots, and sent to Birmingham under the name of zinc or spelter."

In explanation of a portion of this description it is necessary to inform those readers who have not much acquaintance with chemical experiments, that zinc when sufficiently heated burns with a very beautiful bluish white flame, delicate white clouds of smoke pouring off from it; in this way indeed the *zinc-white*, or oxide of zinc, which is now extensively used as a substitute for white lead, is prepared.

Although the term *latten*, which was afterwards employed to signify flattened brass, is used in the time of Henry VI., yet it is probable that the commencement of brass manufactory in England must date from the time of Queen Elizabeth, whose enlightened policy led to the introduction of foreign manufacturers into this country.

Queen Elizabeth, in 1565, granted by patent all the calamine in this country and in Ireland to her assay-master, William Humphrey, and to Christopher Shute a German, stated to be "a workman of great cunning, knowledge, and experience as well in the finding of calamine as in the proper





G. A. FERIAM, ENGRAVER.

FLORIMEL AND THE WITCH.
FROM THE PICTURE IN THE VERNON GALLERY.

F. E. PICKERSGILL, A. R. A. PAINTER.

—END OF THE EDITION.

PRINTED BY A. MINTON.

use of it for the composition of the mixt metal called *latten* or *brass*." With those were afterwards associated in a corporation, under the title of "The Society for the Mineral and Battery Works," the Duke of Norfolk, the Earls of Pembroke and Leicester, Lord Cobham, Sir William Cecil, Sir Nicholas Bacon and others.

In 1639 the importation of brass wire was prohibited, the object of this being the improvement of the English manufacture. In 1650 a German called Demetrius established brass works in some part of Surrey, at a cost of not less than six thousand pounds. In these works and in others then existing in Nottinghamshire and near London, eight hundred men are said to have been employed. But Sir John Pettus, in his "Fodine Regales," published in 1670, says, "these brass works were then decayed, and the art of making brass almost gone with the artists."

Notwithstanding the low state to which the brass manufacturers in this country had been brought, we find at the commencement of the eighteenth century the brass makers of England seeking the protection of the House of Commons. In their memorial they state that England might become the staple of brass manufactory for itself and foreign parts, "by reason of the inexhaustible plenty of calamine found in this country," which "would occasion plenty of rough copper to be brought in."

They further state that the Swedes had ruined the English manufactory by lowering the price of Swedish brass wire, and by inveigling away workmen. An act of parliament was passed in the same year, 1708, repealing the duties on copper exported, and on brass wire. In 1720, so considerably had the trade improved that this nation could supply itself with copper and brass of its own production. It was about this period that the attention of our miners began to be directed to our own copper mines. Nearly all the mines of Cornwall were worked for tin, and when the miners came to "the yellows," (the double sulphuret of copper and iron,) it was not unusual to abandon the mine, the common expression being "the yellows cut out the tin." The demand for copper in the manufacturing of British brass was so great, that every plan was adopted to enable the miners to pursue their labours to a greater depth than they had hitherto been in the habit of working. The application of steam power to pumping engines for the purpose of draining the mines of water, was therefore indirectly one of the consequences of the improvement of our brass manufactory. Coster, Newcomen, Hornblower, and Watt, brought forward their several improvements which resulted eventually in the triumph of Watt, in converting an inefficient machine into one of almost superhuman power.

In 1783, a bill was passed by the House of Commons for repealing certain statutes prohibiting the exportation of brass, and consequently England speedily began to export this metal to the different countries of Europe and most other parts of the world. The exportation to Flanders was so large that brass not uncommonly went by the name of Flanders metal.

Birmingham may now be regarded as the great centre of our ornamental brass manufactory. The following account therefore of the origin of the Birmingham brass-works as given by the local historian, Hutton, is not without interest.

"The manufacture of brass was introduced by the family of Turner in about 1740; they erected works at the south end of

Coleshill-street. Under the black clouds which arose from this corpulent tunnel, some of the trades collected their daily supply of brass; but the major part was drawn from the Macclesfield, Cheadle, and Bristol companies.

"Brass is an object of some magnitude in the trades of Birmingham; the consumption is said to be (in 1819) 1000 tons per annum. The manufacture of this useful article has long been in the hands of few and opulent men; who, instead of making the humble bow for favours received, acted with despotic sovereignty, established their own laws, chose their customers, directed the price, and governed the market. In 1780 the article rose, either through caprice or necessity, perhaps the former, from 72*l.* to 84*l.* a ton. The result was, an advance upon the goods manufactured, followed by a number of counter orders, and a stagnation of business.

"In 1781, a person, from affection to the user, or resentment to the maker, perhaps the latter, has harangued the public in the weekly papers; censured the arbitrary measures of the *brass sovereigns*, showed their dangerous influence over the trades of the town, and the easy manner in which works of our own might be constructed. Good often arises out of evil; this fiery match, dipped in brimstone, quickly kindled another furnace in Birmingham. Public meetings were advertised, a committee appointed, and subscriptions opened to fill 200 shares of 100*l.* each, which was deemed a sufficient capital: each proprietor of a share to purchase one ton of brass annually. Works were immediately erected upon the banks of the canal for the advantage of water carriage, and the whole was conducted in the true spirit of Birmingham freedom."

Brass is manufactured in various ways according to the uses to which it is to be applied. The finest kind manufactured in this country is made with shot copper, that is copper granulated by being poured when in a melting state into a vessel of water. The calamine, the ore of zinc usually employed, is reduced to fine powder by stamping mills, it is then sifted and washed to free it from earthy impurities. The zinc ore being mixed with pieces of charcoal or small coal is subjected to a process of calcination, and then being again ground with charcoal it is mixed with copper, and the mixture firmly compressed into a crucible. The compound is exposed in the brass furnace to a degree of heat sufficient to melt the copper: but, as the calamine is very volatile, it is necessary to prevent its escape by luting on the cover of the crucible with a mixture of sand, clay, and animal matter. By a cautious adjustment of the fire, the mass is thoroughly united, after being exposed to the operation of the heat for a period varying from ten to twenty hours. After this the melted brass is cast into cast-iron ingot moulds, and is ready for the market.

At Stolberg, near Aix-la-Chapelle, brass plates are made by introducing into large crucibles forty pounds of copper broken in small pieces, and sixty-five pounds of well powdered calamine. These crucibles being subjected to the intense heat of a coal fire for twelve hours, the melted mass is poured into a sand-mould, and a lump of brass called an *arkot* is formed. Pieces of the *arkot* are mixed with charcoal, some calamine, and a few pounds of old brass clipping, and being all put into the crucible together, again subjected to the action of heat for three hours. The melted contents

of the crucibles are then poured between two blocks of hard and smooth granite, properly adjusted so as to form a plate. Another process is to expose thin sheets of copper to the fumes of zinc until they are completely saturated.

By a method of this kind the Dutch metal, and many of the metallic powders called bronzes, used in the Arts, are manufactured. Copper is a very ductile metal: it is beaten out into thin sheets, and then, in properly arranged furnaces, exposed to the fumes of melted zinc. If the plates are not already sufficiently thin, they are beaten out like gold leaf, and being put into coarse books, sold as Dutch or German leaf at a low price.

Such is a general outline of the processes of preparing this valuable alloy. There are a great many varieties of brass, some distinguished by their colour, as *yellow* and *red* brass; there is also *Prince's metal*, so called from the circumstance that the manufacture deeply engaged the attention of Prince Rupert, and for the manufacture of which, in 1678, the Temple water-mill was erected on the river at Hackney. Besides these, there were at one time *tombac* and *pinchbeck*, which were very fashionable. These have given place to the so-called *or-molu*, which is but a fine kind of brass.

In a future article it is intended to detail the modes of manufacturing brass for decorative and useful purposes, and to examine the conditions of the continental and British manufacture, as illustrated in the examples forwarded to the Great Exhibition of 1851.

ROBERT HUNT.

THE VERNON GALLERY.

FLORIMEL AND THE WITCH.

F. R. Pickersgill, A.R.A., Painter. G. A. Feriss, Engraver.
Size of the Picture, 2 ft. 10 in. by 1 ft. 11 in.

THE correct title of this picture is "Amoret, Æmylia, and Prince Arthur, in the Cottage of Selaunder," but the title here appended is that by which the work is known in all catalogues of the Vernon Gallery hitherto circulated, and it was so called in Mr. Vernon's private catalogue; we have therefore retained the name to avoid any apparent error, preferring rather to explain the misnomer in our brief observations upon the picture.

It is one of those early productions of Mr. Pickersgill, which first brought him into prominent notice, and foreshadowed his future prosperous career. In the catalogue of the Royal Academy Exhibition for 1845, is the quotation from Spenser's "Fairie Queene" which it illustrates:—

"Then all that evening (welcomed with cold,
And cheerless hunger) they together spent;
Yet found no fault, but that the hag did scold
And rayle at them with grudgefull discontent,
For lodging there without her own consent:
Yet they endured all with patience milde,
And unto rest themselves all only lent,
Regardless of that queene so base and vilde,
To be unjustly blamed, and bitterly revilde."

The subject is treated with much simplicity, the artist having kept closely to the letter of his text, and wisely discarding all poetical license, which might have endangered the truthfulness of his composition without adding to its interest. The most remarkable figure in the group is the "hag" Selaunder, who lies on the left of the picture, scowling on the youthful trio; this figure is well conceived, it personifies anger without vulgarity; her countenance shows enough of the witch to excite fear and suspicion, but not disgust. Amoret and Æmylia occupy the centre of the picture; they are a graceful pair, who would most probably exhibit far less composure in such company as that of the lawful tenant of the cottage, if Prince Arthur, who lies to the right asleep, were absent.

A DICTIONARY OF TERMS IN ART.

PEACOCK. This bird was an attribute of Juno. On Roman Imperial coins it bears the Emperors up to heaven, as the Eagle does the Emperors; hence it was adopted by the early Christians as an emblem of the Resurrection. This representation occurs in paintings in the Roman Catacombs. The rainbow formed by the tail of a peacock is an emblem of Christian immortality.

PEDESTAL. A mass of stone or other material which serves as a Base for a statue, &c., and sometimes also to a column or obelisk. The roman is distinguished from other sub-structures of a similar kind in being always ornamented at the base of the plinth with mouldings, and crowned by a cornice. The part intermediate between the base and the cornice is named the *Dado* of the pedestal.

PEDIMENTAL HEAD-DRESS. This singular article of costume, of the sixteenth century, was composed of velvet, or embroidered cloth, and occasionally of lighter materials, and being pointed somewhat stiffly over the forehead, descended in lappets upon the shoulders and back. It is rendered familiar to us from the portraits of that period.*

PEGOLA, GREEK PITCH, COLOPHONY. This substance, known in Art by various names, was nothing more than the resin left by boiling crude turpentine.†

PELICAN. A symbol of Charity. It is met with on the early Christian monuments, and others of later date. In crucifixes the Lamb is at the foot and the Pelican at the top of the Cross.‡

PELTA. A small shield of wicker or wood, covered with leather, usually of an elliptic form,



or nearly crescent-shaped; and especially characteristic of the Amazons and Asiatic races.§

PENCIL, BRUSH. An implement used by painters for laying on their pigments. (BRUSHES.)

The so-called *Black-lead Pencil*, used for drawing upon paper, consists of a slender bar of carburet of iron (GRAPHITE or BLACK-LEAD) inserted in a cylinder of cedar wood.

PENDANTS. Two pictures, statues or groups of sculpture, or engravings, which from their similarity of subject, size, form, &c., can be placed together with due regard to symmetry. In Architecture, the term is applied to the hanging ornaments on ceilings and roofs.

Our engraving represents a Pendant in the Hall of Christ Church, Oxford.

PENNON, GUIDON. A small banner or flag, of a swallow-tail form, attached to the handle of a lance or spear; || afterwards it became by increase in length and breadth a Military Ensign, and charged with the crest, badge, or war-cry of the knight; his arms being emblazoned on the banner, which in its shape was a parallelogram.¶

* See FAIRHOLT'S *Costume in England*.
† See DIDRON'S *Manuel d'Iconologie*, &c.; MRS. MERRIFIELD'S *Ancient Practice of Oil-Painting*.

‡ In Norwich Cathedral there is a LECTERN made in the form of a PELICAN, instead of the usual Eagle. And on the summit of an elaborately carved spire of wood, which forms the cover of a font in the Church at Ufford, Suffolk, a beautiful specimen of the PELICAN is preserved.

§ The engraving represents an ornamented Pelta from HORN'S *Costumes of the Ancients*. Beneath is a figure of an Amazon, defending herself with the elliptic Pelta, copied from the Elgin marbles.

|| Our cut represents a Pennon of the earliest form, and is copied from one held by the figure of Sir John Daubernoun (1277) as represented in his Monumental Brass in the church of Stoke D'Aubernoun, Surrey.

¶ See PLANCHET'S *History of British Costume*.

PEPLUM. A particular article of female attire, corresponding with the Roman *PALLA*.*



PERSPECTIVE. (PROSPETTIVO, *Ital.*) PERSPECTIVE is either LINEAR or AERIAL. LINEAR PERSPECTIVE is an art based upon a knowledge of mathematical and optical principles, which teaches us to delineate solid bodies on a plane surface as they appear to the eye, from the particular point from which they happen to be viewed. The *Perspective Plane* is the surface upon which the objects are delineated, or the picture drawn, and is supposed to be placed vertically between the eye of the spectator and the object. *Foreshortening* of objects is one of the most difficult parts of perspective, and the degree in which it exists depends upon the angle from which the objects are viewed: thus, a long cylinder may be so placed before the eye that its entire length may be hidden, and only the plane of its diameter visible; and in the same manner a recumbent full-length human figure may be depicted within the compass of a few inches. AERIAL PERSPECTIVE is the faintness of outlines and blending of colours, produced by the thicker or thinner stratum of air which pervades the optical image viewed: it requires of the painter a knowledge of the mode of arranging the direct and reflected lights, shades, and shadows of a picture, so as to give to each part its requisite degree of tone and colour, diminishing the strength of each tint as the objects recede, until in the extreme distance the whole assumes a bluish grey, which is the colour of the atmosphere. It can only be learned by careful study of Nature.

PETER, St. In Christian Art this apostle is usually represented as an old man, bald, but with a flowing beard, dressed in a white mantle and blue tunic, holding a book or scroll. His peculiar attributes are the Keys, and a Sword—the instrument of his martyrdom. The varied events of his life have contributed the subjects of some of the finest pictures extant. To enumerate them would far exceed our limits; we must refer our readers to the works in which ample details may be found.†

PHIGALEAN MARBLES. A collection of twenty-three sculptured marbles, in *alto-relievo*, preserved in the British Museum, found among the ruins of the Temple of Apollo Epicurius in what is supposed to be the ancient town of Phigalea. They originally formed the frieze of the temple, and are in slabs of about four feet five inches in length, and two feet one inch in breadth. They represent the battles of the Centaurs and Amazons, and between them Apollo and Artemis, as auxiliary deities, hastening to the scene in a chariot drawn by stags.‡

PICTURESQUE. That which comprises the materials for a good picture, consisting of such objects as present a variety of colours and an agreeable diversity of light and shade, as are found in what is termed *Romantic scenery*. The term is nearly equivalent to *Romantic* in contradistinction to the *Classical*, *Severe*, or *plastic*, and applies more to the *mode* of expression than to the *thing* represented, although this must contain the materials necessary to picturesque representation. Those masters who have excelled in the picturesque

* See RICH'S *Companion to the Latin Dictionary*. The engraving is copied from a figure on one of the Hamilton Vases.

† See MRS. JAMESON'S *Legends of the Saints and Martyrs*; LORD LINDSAY'S *Essays on Christian Art*, &c.

‡ These reliefs give, in individual groups, distinct indications of Athenian models, and display in the composition a matchless power of invention, combined with the most lively imagination; on the other hand, there appears in them a less purified sense of forms, a tone of exaggerated violent gestures and almost strained postures, a throwing of the drapery into folds singularly tight, or as if curled by the wind; and in the conception of the subject itself, a harsher character than can be ascribed to the Phidian School.—Vide MULLER'S *Ancient Art and its Remains*.

are Titian in his landscapes, Domenichino, Claude Lorraine, G. Poussin, Salvator Rosa, Paul Brill, Wilson, and Turner.*

PIETA. (*Ital.*) The name usually given to pictures of which the subject is the Dead Christ, attended by sorrowing women, or angels.

PIGMENTS, PAINTS, COLOURS. The coloured materials used in Painting; they are partly artificial and partly natural productions, derived from the three kingdoms of nature, but chiefly from the mineral; and even when of animal or vegetable origin, they are always united with a mineral substance, an earth or an oxide, because of themselves they have no *body*, acquiring it only by union with a mineral. The materials are prepared for the painter's use by various processes, such as grinding, washing, burning, and applied by dilution with some liquid, which evaporates or dries up, leaving the pigment on the surface of the canvas, &c. without change: for this purpose different fluids are employed, and the difference of the material used, with the method of employing it, has given rise to the modes of painting in WATER-COLOURS, FRESCO, DISTEMPER, and OIL-COLOURS. Pigments may be arranged into two classes:—*opaque* and *transparent*; the first are those which have great *body*, and which, when laid upon paper, wood, &c., cover the surface so completely as to efface any other pigment which may have been previously applied:—the transparent pigments are those which leave the ground upon which they are applied visible through them, and so produce a colour compounded of the two: thus a transparent Yellow over Blue produces Green, Red over a Green produces Black or Grey. Advantage is taken of this result in GLAZING.†

PILEUS, PILEUM. A felt cap, or any piece of felt. The skull-cap worn by men, varying in form by retaining the characteristics of a round brimless cap. One of the most frequent occurrence in ancient Art is the Phrygian bonnet, of a conical form, bent downwards and forwards, and which among the Romans became the emblem of Liberty. Caps of different kinds were in ancient Art used symbolically to indicate the occupation of the wearer.‡

PINACOTHECA (Gr.) A Picture Gallery. Among the Romans, in the time of Augustus, the PINACOTHECA became one of the ordinary apartments of a complete mansion, and Vitruvius gives directions that it should face the north, and be of ample size, in order that the light might be equable, and not too strong.

PINKS (STIL DE GRAIN, Fr.) A class of pigments of a yellow or greenish yellow colour, prepared by precipitating vegetable juices on a white earth, such as chalk, alumina, &c. They are Italian Pink, Brown Pink, Rose Pink, Dutch Pink, and they are useful only in water-colours.

PISTRIS, PISTRIX, PRISTIS, PRISTRIX. A sea-monster, which, according to Aratus, was sent to devour Andromeda. In Ancient Art, it was always represented with these characteristic features:—the head of a dragon, the neck and breast of a beast with fins in the place of fore-legs, and the tail and body of a fish. This form was generally adopted by the early Christians in representations of the whale which swallowed Jonah.§

PLACCATE. In armour, a metal plate placed in front of the shoulder; but when the shoulder was wholly covered with this second defence, it became a PAULDRON.

PLASTER OF PARIS. The *Sulphate of Lime*, well known and extensively used in the Arts in MODELLING, and for CASTS.

PLASTIC, FORMATIVE, PLASTIC ART. The Imitative Arts are two, the GRAPHIC and the PLASTIC. While the former, Design, produces, by means of light and shade and colour, the appearance of bodies on a surface, the latter, Sculpture, or the PLASTIC ART, places bodily before us the organic forms themselves in their highest perfection, and justly holds by its apex the form of man. The

* "The Picturesque in Art answers to the Romantic in Poetry; both stand opposed to the Classic or formal school,—both may be defined as the triumph of Nature over Art, luxuriating in the decay, not of her elemental and everlasting beauty, but of the bonds by which she had been enthralled by man. It is only in ruin, that a building of pure architecture, whether Greek or Gothic, becomes picturesque."—LORD LINDSAY'S *History of Christian Art*, Vol. III.

† See HUNDETTFUND'S *Art of Painting Restored to its Simplest and Surest Principles*.

‡ Our cut is copied from an antique among the Townley Marbles.

§ See RICH'S *Companion to the Latin Dictionary*.



difference of material often makes changes of form necessary in order to obtain a similar expression. It must always represent completely and roundly, and leave nothing undefined; a certain restrictedness belongs to its character, but on the other hand great clearness. It is in its nature more directed to the quiescent, the fixed—Painting more to the transient; Sculpture is therefore better adapted for the representation of character—Painting for expression. Sculpture is always bound to a strict regularity, to a simple law of beauty. Painting may enter on a greater apparent disturbance in detail, because it has richer means of again neutralising it in the whole. The *Bas-Relief*, whose laws are difficult to determine, hovers between both arts; Antiquity treated it rather in a Plastic manner—and modern times, in which painting predominates, often Pictorially. The Plastic Art comprises the art of shaping figures from soft materials—such as wax, clay, wood, ivory, alabaster, marble, and the metals; stone, and die-cutting.*

PLASTRON DE FER, OR MAMELIÈRE. In armour, a plate of steel secured to the hauberk, beneath the cyclas, for the purpose of additional protection.

PLATE, PLATES. In engraving, the impressions on paper from an engraved copper or steel plate are called *PLATES*—Copper Plates, Steel Plates.

PLATINA YELLOW. A pigment of a pale yellow colour is sold under this name, and another very nearly approaching the *Cadmium Yellow*. What their composition may be we have had no means of determining.

PLECTRUM. The quill, or short stick, with which the chords of a stringed instrument were struck, as is shown in the cut to CITHARA.

PLUMBAGO, GRAPHITE, BLACK-LEAD. A carburet of iron, used in what are known as *Black-Lead Pencils*.

POINT OF SIGHT. In perspective, the principal *Vanishing Point*, because all horizontal objects that are parallel to the middle visual ray will vanish in that point.

POPPY-HEAD. A generic term, applied to the groups of foliage, or other ornaments, placed on the summit of bench-ends, desks, and other clerical wood-work in the middle ages, as in the example from a bench in Christ Church Chapel, Oxford.

POPPY OIL. One of the three fixed oils used in painting. It does not appear to possess any qualities which can recommend it to be preferred to LINSEED OIL.

PORT-CRAYON. An implement of brass or steel, for holding the chalk or crayon in sketching.

PORTFOLIO. A portable case for holding engravings, &c.

PORTRAIT. The resemblance of a person, traced with a pencil, crayon, or burin. If it is a sculptured image or effigy, it is termed a *BUST* or *STATUE*†.

PORTRAIT PAINTING. The embodying individual features in scrupulously correct identity. One of the principal branches of Art—that which gives value to Historical Painting. Many portraits, like those of Holbein, mark distinctly the period at which they were taken, the costume and accessories being most minutely and laboriously finished. Many of Leonardo's portraits are treated on similar principles—aiming only at correctness in the outline of the features, and minuteness in details. Titian aimed at exact fidelity to nature, combined with picturesque attitudes and situations. What we most value in a portrait is not a lofty and romantic impersonation, but rather such a correctness in delineating the natural features as marks its identity, and secures immediate recognition. Passing emotions, being from their very nature evanescent in the highest degree, necessarily produce indistinctness, and will be studiously avoided by every painter who strives to give a close imitation of nature.†

POTTER'S CLAY. This material, when mixed up with linseed oil, has been used as a *GROUND* in painting.

PREDELLA, GRADINO (Ital.) The step on the top of the Altar, forming the base of the *Altarpiece*, on which was depicted, in miniature, the

different events of the life of the saint represented in the picture forming the *Altarpiece*. These small pictures were three or five in number.

PRIMARY, or PRIMITIVE COLOUR. The Primary Colours are Blue, Yellow, and Red; so called because they are those from which all other colours are derived; and they cannot of themselves be resolved or decomposed into other colours. When two primary colours are mixed, they form secondaries—thus Blue and Yellow form *GREEN*, Red and Yellow, *ORANGE*, Red and Blue, *VIOLET*. When all three of the primaries are mixed, if in equal strength and proportion, they kill each other and produce *Black*; or, if in a state of dilution, *Grey*. If, however, one of the primaries is present in excess, the resulting mixture is a *Red Grey*, or *Blue Grey*, &c., according to which primary predominates. The *Opposite*, or contrasting colour of a primary is composed of the other two primaries in combination: e. g. Red is contrasted by *Green* (Blue and Yellow), Blue is contrasted by *Orange* (Red and Yellow), and so on. It is only the primaries and secondaries which appear in the type of colours—the prism or rainbow. They are the sources from which all other tints and hues are formed, and are either *Greys* or *Browns*. The union of any primary colour with its *opposite* secondary, destroys the colour of both, and produces a dead grey or black.*

PRIMING, GROUNDS. The covering a canvas with a preparation upon which the pigments are afterwards applied. See *GROUNDS*.

PROFILE. The contour of the human face, viewed from one of its sides. The traits of character are often expressed with peculiar strength in the *PROFILE*. A face which, seen directly in front, is attractive by its rounded outline, blooming colour, and lovely smile, is often divested of its charms when seen in *Profile*, and strikes only as far as it has an intellectual expression; on the other hand it is often the eye alone which expresses the character strongly. Only where great symmetry exists, connected with a preponderance of the intellectual over the sensual, will the *PROFILE* appear finer than the front face. In the *PROFILE* the *facial Angle* appears.

PROOF, PROOF IMPRESSION. In engraving, the first impressions taken from an engraved plate are termed *PROOFS*, it being supposed that they undergo careful inspection by the engraver (*Engraver's Proofs*). The number is undetermined, but the order in which they are taken is indicated by some slight alteration in the plate. *INDIA PROOFS* are those taken upon *India Paper*. *PROOFS BEFORE LETTERS* are those taken before the work of the *Writing-Engraver* is put in.

PRUSSIAN BLUE. A valuable pigment of a greenish blue colour, of great body, transparency, and permanency. Mixed with white it forms numerous useful tints, although inferior to cobalt and ultramarine, because of its green hue. It is more used in water-colour painting than in oil, especially for flower painting. When burned with access of air, it yields a rich warm brown, provided the pigment contains sufficient alumina. When burned in a covered crucible, it yields a fine blue-black pigment, which dries quickly like the brown. *ANTWERP BLUE* is identical with *Prussian Blue*, but it contains more alumina, and therefore is of lighter tone of blue.

PSALTERIUM, PSALTERY. A kind of stringed instrument or harp of curious form. Ancient



Egyptian specimens are preserved in the British Museum. The cut represents a medieval Psaltery.

PULPIT. A rostrum or elevated stage from which sermons are delivered, sometimes of wood, sometimes of stone. Many beautiful examples exist, both ancient and modern.† In design they vary extensively, but for the most part they are polygonal, and in those of the large churches on the Continent are capable of holding more than one person. They are frequently attached to a wall,

* See HUNDERTFUND's *Art of Painting Restored*. 1849.
† Our engraving depicts a curious carved wooden pulpit in Wenden Church, Essex.

pillar, or screen, and formerly, were always placed in the nave. They are mostly richly ornamented, and have elevated canopies.



PURPLE, VIOLET, HYACINTH. These secondary colours are compounds produced by the union of the primaries *BLUE* and *RED*. *PURPLE* is *RED* graduated with *BLUE*, the *Red* predominating; in *HYACINTH* the *Blue* predominates, in *VIOLET* the two primaries are equally blended. In painting, the various hues of Purple are produced by the mixture of Blue and Red pigments; but there are also purple pigments, such as *MADDER PURPLE*, *VIOLET MARS*, and the *PURPLE POWDER OF CASSIUS*, prepared from the compound of the oxides of gold and tin. Burnt carmine yields a purple useful in water-colour painting. In the nomenclature of colours the secondary corresponding with orange and green should always be termed *Violet*, as it is produced by the union of blue and red in equal strength and proportions. The composition of the three colours named at the head of this article may be shown by the following diagram:—

Red	} Violet
Blue	
Red	} Purple
Blue	
Red	} Hyacinth
Blue	

In the chromatic scale *VIOLET* is complementary to the primary *YELLOW*; mixed with *Green* it yields the tertiary *OLIVE* (Blue-Grey); with *Orange* it yields *RUSSET*, (Red-Grey). *VIOLET* is a cool retiring colour, and mixed with white in various proportions, yields some very delicate tints.

PYRAMID (Gr. PYR-OMED.) An edifice dedicated to fire. The name given to those structures used as tombs by the kings of Egypt, quadrangular and rectangular *tumuli* of enormous extent. They were first piled up in large terraces of limestone (only the smaller Pyramids are of brick), and then the terraces were filled up; they were reveted with stones which received polish, and were also adorned with sculptures. The entrance to the interior, which was closed by a single stone capable of being removed, is difficult to find. The largest stand on plateaus among the Libyan ridge of hills round about Memphis, in several partly symmetrical groups surrounded by artificial roads, embankments, tombs, and hypogea. The foundation, which is square, faces the four cardinal points. The pyramid of Cheops, the greatest of all, at Ghizeh, is according to Grobert, about 720 feet long on each side; the vertical height about 440.

PYX. A Box. The ornamented vessel or casket in which the consecrated host is preserved for the use of the sick, or the wafers previous to consecration. Made of the most costly materials, it was placed upon the altar under a canopy or tabernacle, within which it was suspended, or raised upon a foot: when suspended, it was sometimes in the form of a dove. Pyxes were however sometimes used as Reliquaries.*



QUADRIGA. A car drawn by four horses abreast, used chiefly in triumphant processions; as racing chariots, &c.

* The engraving represents an enamelled Pyx of the twelfth century, engraved in the *Archaeological Journal*.

* See MÜLLER's *Ancient Art and its Remains*.

† Portraits are usually painted of the following sizes:—Bishop's whole-length, 8 ft. 10 in. by 5 ft. 10 in.; whole-length, 7 ft. 10 in. by 4 ft. 10 in. Bishop's half-length, 4 ft. 8 in. by 3 ft. 8 in.; half-length, 4 ft. 2 in. by 3 ft. 4 in.; small half-length, 3 ft. 8 in. by 2 ft. 10 in. Kit-Cat, 36 in. by 28 in. Three-quarter size, 30 in. by 25 in. Head-size, 24 in. by 20 in.

† Vide SCHLEGEL's *Æsthetic Letters*.

QUADRIREMIS. A war galley, propelled by four banks of oars on each of its sides.

QUARREL. A diamond-shaped pane of glass, or a square one placed diagonally. Also a paving brick or stone of similar shape.

QUATREFOIL. A figure constructed in the form of a cross, of four equal segments of circles, without intersecting or stopped by angles.

QUINQUEREMIS. A war-galley with five banks of oars on each side.

RAPHAEL, St. One of the seven archangels, the guardian angel of all mankind, the conductor of Tobit. In Art he is represented habited as a pilgrim, in devotional pictures. All the subjects in which this archangel is an actor belong to the history of Tobit.*

RAVENS. In Christian Art Ravens are an emblem of God's providence, from their having been the means selected by Him to feed the Prophet Elisha. According to Sylvanus Morgan, the Raven was an ancient bearing of the Danes.

RAYS. In Christian Art are emblems of light and glory, and therefore introduced round MONOGRAMS of the Holy Name, sacred personages, &c. There are two sorts of rays, pointed and wavy; these may be introduced alternately. Care should be taken that the rays be produced from the centre of the glorified object. Rays are frequently represented as proceeding from the nebulae under angels.

RED. One of the three primary colours. Its type is found in the rainbow or prismatic spectrum, or the common wild poppy. RED is a warm colour, and—when mixed with BLUE, a cold colour—imparts to the latter a portion of its own warmth of tone. Mixed in equal strength and proportion with the other primaries it yields secondaries, *e. g.*: with YELLOW, Orange; with BLUE, Violet; but when mixed in excess it yields Red-Orange, and Purple. Mixed with the secondary GREEN in equal strength it produces Red-Grey or RUSSET, and it is the principal primary in all BROWN tones, except Blue-BROWN. RED is contrasted with its Opposite, GREEN, composed of BLUE and YELLOW of equal strength and proportion. Among the pigments prepared for artists' use, that which approaches the nearest to the purity of its type in the spectrum is Carmine, but all are alloyed more or less with blue or yellow. The most useful red pigments are Carmine, Vermilion, Chrome red, Scarlet-lake, Madder-lake, Light red, burnt Sienna: These are Yellow-REDS. Venetian Red, Indian Red, Crimson Lake are Blue-REDS. They are derived from the three kingdoms of nature. The following are from the mineral: Vermilion (*Sulphuret of Mercury*) Chrome Red, Scarlet Lake (*Binoxide of Mercury*), Indian Red (*Carbonate of Oxide of Iron*). Light Red (clay coloured by oxide of iron), Burnt Sienna, (an ochreous earth). Those from the vegetable world are the Lakes and Madders. The animal kingdom supplies us with Carmine, which is obtained from the cochineal insect.

RED LEAD, MINIMUM. A fine scarlet pigment, the *Deutoxide of Lead* of chemists. It is fugitive, and liable to decomposition when mixed with other pigments; hence its use in painting is to be avoided—unless used pure and alone.

RELIEF, (RELIEVO Ital.) Works in RELIEF are of three kinds, ALTO-RELIEVO (high relief), MEZZO-RELIEVO (medium or middle relief), and BASSO-RELIEVO (low relief). The ancients do not appear to have had any perfectly settled terminology in applying names to the different kinds of RELIEF, whose laws are difficult to determine, as it hovers between both of the arts of Sculpture and Painting. Antiquity treated it rather in a plastic manner; and modern times, in which painting predominates, often pictorially. The artist endeavours, by moulding the given material, or by laying on colours, to furnish the eye and the mind of the beholder with the appearance and representation of bodies, such as they are found in nature. He attains this in the simplest way, by a complete imitation of the body in a round form (*rondo bosso*); but alterations in the form are rendered necessary, sometimes by the elevated position, sometimes by the colossal size of the statue; these are conditioned by the point of view from which they are seen by the beholder, whose eye should receive the impression of a natural and well-fashioned form. The problem becomes more complicated when the natural forms, pressed down as it were on a surface, are to be exhibited in a weaker play of light and shade than round work admits of, such as is the case in the different kinds of RELIEF.†

RELIQUARY. A case or vessel containing

sacred reliques. The ancient RELIQUARY exhibited a surprising variety of form and enrichment; and it is scarcely possible, in the compass of this notice, to impart an adequate idea of the richness of their materials, and the exquisite beauty of their design. They may be classed as follows:—1, standing shrines; 2, feretories; 3, crosses; 4, ampule, or standing transparent vials mounted in metal; 5, chests; 6, paxes; 7, folding tables of wood, covered with silver; 8, busts of silver, on rich bases; 9, arms of silver, set upright on bases, and set with jewels; 10, images; 11, pyxes; 12, monstrances; 13, tabernacles; 14, purses.

REPOSE, (Riposo Ital.) Pictures so named, have for their subject the Holy Family, resting on their way in their flight into Egypt. The figures are sometimes subservient to the landscape; in other works, the subject is treated in a lofty ideal style. The group consists of Joseph, the Virgin Mary, and Infant Christ; they are attended by angels, who minister to them, or strew roses upon them.

REPTILES. In Christian Art, Reptiles are in general emblems of sin and of evil spirits, like the serpent, cleaving to the dust. They were frequently introduced, with this allusion, in ancient sculpture.

REREbrace, ARRIERE-BRAS. The armour of the upper arm.

RHYPAROGRAPHY (Gr.) Literally *Dirt Painting*; a term equivalent in meaning to *GENRE*, or *STILL-LIFE*, and like them including all subjects of a trivial, coarse, or common kind, BAMBOCIAZE, and for which the Dutch and Flemish painters have rendered themselves famous.

RHYTON (Gr.) A drinking-horn; the peculiar shape of which is rendered familiar to us by many works of ancient Art. Its primitive form was probably the horn of an ox, from which the liquor flowed through an orifice at the smaller end, which was afterwards ornamented with the heads of various animals and birds.

RING MAIL. In armour, is composed of small rings of steel, sewn edgewise upon a strong garment of leather or quilted cloth. Banded ring-mail is a variety in which the rings were attached to strips or bands of leather, and these again were fastened to some under-lining of strong material. RING-MAIL differs from CHAIN-MAIL in the rings of the latter being interlaced with each other, and strongly fastened with rivets. These kinds of armour were worn in the thirteenth, and during part of the fourteenth centuries.

ROMAN OCHRE, ITALIAN EARTH. A pigment of a rich deep and powerful orange yellow colour, transparent and durable. It is used in oil and water-colour painting, both raw and burnt.

ROOD. A representation of the Crucified Saviour, or, more generally, of the Trinity, placed in Catholic countries over the altar-screen, hence



termed the Rood-screen. The engraving exhibits the general characteristics of the sacred group, from a drawing in Queen Mary's Psalter, (a work of the fifteenth century) in the British Museum.

RUSSET. A so-called Tertiary colour, composed of the two secondaries VIOLET and ORANGE in equal strength, or more correctly, it is a Red-Grey, derived from the mixture of the three primary colours in equal strength, but in unequal proportions, consisting of two parts of RED and one part each of Blue and Yellow, *e. g.*—

Blue	{	Violet	{	Russet
Red				
Red				
Yellow		Orange		

It may also be regarded as compounded of a primary colour (RED), with a secondary, GREEN, the primary being in excess. The Opposite to RUSSET is Green-Grey, which consists of two

parts Blue added to one part each of Yellow and Orange.*

SABBATONS. In armour. A round-toed and shapeless armed covering for the feet, worn during part of the sixteenth century.

SAGUM. While the superior officers of the Roman military wore the PALUDAMENTUM, the common soldiers and inferior officers wore the



SAGUM, a kind of cloak made of wool, open in front, and generally fastened across the shoulders by a CLASP. The SAGUM was the garb of war as the TOGA was that of peace.†

SALADE, SALLET. A light kind of helmet, introduced during the fifteenth century, chiefly for the use of foot-soldiers. Fig. 1 represents a Ger-



Fig. 1.



Fig. 2.

man Salade, with visor in one piece, to cover the head and upper part of the face. Fig. 2 has a moveable visor, as in use in the English army, temp. Edward IV. Both are in the armoury at Goodrich Court.

SANDAL. A protection for the foot, consisting of a sole, to which were attached thongs to fasten it round the instep and ankle.

SANDARAC. A peculiar resinous substance obtained from Africa in small cylindrical or spherical tears of a pale yellow colour, transparent and brittle. It is used in the manufacture of spirit varnishes.

SAP GREEN. A pigment prepared from the juice of the berries of the buckthorn, &c., used in water-colour painting, but of no value in the Art, as better pigments of the same colour can be produced by mixture of blue and yellow.

SATYRS. The marks which characterize these creations of the Greek poets, (the "good for nothing and wanton Satyrs" of Hesiod) are, powerful forms, but not ennobled by gymnastics, sometimes flabby or firm; snub-nosed; pointed goat-like ears; sometimes also with protuberances on the neck (LACINIA), and in old figures the fore part of the head is bald, the hair bristly; a scanty tail. Sometimes they are portrayed of very noble slender forms.‡

SCALPTURA. Working in precious stones. The figures are either depressed (cut into the material), INTAGLIO, which was chiefly applied to producing seals and MATRICES for Coins and Medals, or raised (CAMMO). The chief object of the first is the Impression (ECTYPM), for which were employed transparent stones of uniform or variegated colour, such as agate, chalcidony, cornelian, &c. The chief aim of the latter is Ornament, and for this purpose were employed variegated stones, such as the onyxes, sardonyxes, &c. Careful polishing of all parts of the engraved figures was a great aim of the ancient stone-cutters.

* See the Analytical Table of the Principal Combinations of the three Primitive Colours in HUNDESFORD'S *Art of Painting Restored*.

† The engraving is copied from the Roman statue of a barbaric chieftain in the Louvre; he wears the Sagum over his Tunic, and also the characteristic Bracche.

‡ Vide MULLER'S *Ancient Art and its Remains*.

* Vide, MRS. JAMESON'S *Legendary Art*, Vol. I.

† Italian writers of the time of Vasari, it appears, used the term *Mezzo-relievo* for the highest relief, *Basso-relievo* for the less prominent, and *Staccato*, for the flattest or least raised.

Many works, admirable for the extent and difficulty of the workmanship, have been preserved, although none of them belong to the times of a pure taste, and a genuine Hellenic exercise of Art.*

SCEPTRE, (SKEPTRON Gr.) An emblem of sovereignty and dignity. Originally a staff or walking-stick it became a weapon of defence and assault, the privilege of habitually carrying it became indicative of power and station, but belonging more especially to kings and leaders, it was also borne by priests, seers, heralds, and judges. Those who bore the sceptre swore by it, solemnly, taking it in the right hand, and raising it to heaven. At an early period it became a truncheon, pierced with golden or silver studs, made of ivory or the precious metals, and encircled with gems. The ivory sceptre of the kings of Rome was surmounted by an eagle. It was an attribute of Jupiter and Juno as sovereigns of the Gods.†

SCUTUM. A Roman shield, worn by the heavy armed infantry. Instead of being round like the Greek **CLYPEUS**, it was oblong, or oval, shaped somewhat like the human body. It was made of wicker or of wood, covered with raw hide fastened with a metal rim.

SCYMETAR. A sharp cutting sword, with a curved blade, chiefly used by the Asiatics.



SECONDARY COLOURS. Any two of the Primary colours when united in equal proportions yield Secondary colours. Blue and Yellow produce GREEN; Blue and Red, VIOLET; and Yellow and Red, ORANGE; if, however, either primary is in excess, a Grey tone is produced, partaking of the quality of that primary; thus, Blue added in excess to Orange, yields Blue-Grey or OLIVE; Red added to Green produces Red-Grey or RUSSET; Yellow added to Violet produces Yellow-Grey or CITRINE. The same result ensues when two Secondaries are mixed in equal strength. Thus, OLIVE results from the union of Green and Violet; RUSSET from Orange and Violet; CITRINE from Orange and Green. The Opposites of the secondary colours are the primaries absent from their composition. Thus, BLUE is the opposite of ORANGE (Red and Yellow); RED is the opposite of GREEN (Blue and Yellow); and YELLOW is the opposite of VIOLET (Red and Blue). When a Secondary is mixed with its Opposite Primary, a total extinction of colour ensues, and a lifeless Grey or Black is the result; but when two Secondaries are mixed together, one Primary is present in double strength; e.g., Violet and Orange—Violet consists of Blue and Red, Orange of Yellow and Red; therefore Red exists in them twice as strong as the power of each of the other Primary colours in itself alone, so they cannot neutralise each other, but only form half-tones or TERTIARIES.

SERPENT. A symbol of Eternity. The serpent, as the symbol of renovation, is an attribute of Esculapius, the god of the healing art, or medicine; and also of his father Apollo, or Paëon. Under the form of a serpent, the guardian spirit of a place was represented, and figures of these reptiles are frequently depicted feeding on an altar. In the temple of Athens, at Athens, in a den constructed for its use, lived a great Serpent, considered as the guardian of the temple, and supposed to be animated by the soul of Erichonion. The snake-god of the Acropolis received its daily sustenance from the priestess of Athena, and once every month was propitiated with pious offerings of cakes of the purest honey. In Christian Art the Serpent occupies a prominent place; it figures in Paradise; the brazen serpent restored the stricken Israelites to health. On many ancient Christian monuments, it is affixed to the cross; we see it also under the feet of the Virgin Mary. It is an attribute of St. Cecilia and St. Euphemia. It is the symbol of cunning and perfidy; also of prudence. Satan is represented as a serpent, under which form he tempted Eve, but frequently with a human head.

SEPIA. A pigment obtained from the cuttle-fish, used in water-colour painting. It is of a fine warm, brown hue; mixed with a red, it takes the name of Roman sepia.

SHADE, SHADOW. Rays received from a luminous source are called direct, and the parts of an object receiving these direct rays are said to be in LIGHT. The portions so situated as not to receive the direct rays are said to be in SHADE; if the object receiving the direct rays is opaque, it will prevent the rays from passing in that direc-

tion, and the outline of its illuminated parts will be projected on the nearest adjoining surface; the figure so projected is called its SHADOW. The form of the shadow depends on the form and position of the object from which it is cast, modified by the form and position of the surface on which it is projected; but shadows of the same form may be cast by different figures; for instance, a sphere and a flat circular disc would each project a circle on a plane perpendicular to the rays of light; so also would a cone and a cylinder with their axes parallel to the rays. Objects in the interior of buildings frequently cast two or more shadows in opposite directions, as they receive the light from opposite sides of the building. The extent of a shadow depends on the angle of the rays of light.*

SHEEP. In early Christian Art, are emblems of the faithful, according to the Scripture, which represents Christ as the good shepherd, and the Church as his flock. Thus the apostles occur in early mosaics as twelve sheep, and our Lord in the midst as their shepherd; under the same emblem are represented the twelve tribes of Israel.

SHRINE. An ornamental tabernacle for an idol in ancient times,† or for relics, &c., in modern Catholic countries.

SIBYLS. Among the figures represented in stained glass, and other church decorations of the middle ages, we very frequently find the Sibyls introduced among the prophets who foretold the coming of the Saviour. Although their history is involved in great, and perhaps impenetrable obscurity, yet as our forefathers in the "Ages of Faith" and devotion did not hesitate to represent their images in sacred edifices, it seems necessary and proper in a work of this kind to give an account of the symbols and prophecies traditionally assigned to them. According to some accounts they are twelve in number—to others but ten. They are of tall stature, full of vigour and moral energy; their costume rich but conventional, ornamented with pearls and precious stones.‡

SILVER is an emblem of purity, and therefore most appropriate for ornaments intended for images or chapels of the Virgin Mary.

SINOPIA. A fine red pigment, much used by the ancients, as seen in the beautiful red grounds of the mural paintings of Pompeii and elsewhere. It appears to be a fine oxide of iron.

SISTRUM. A mystical musical instrument, used by the ancient Egyptians in their religious ceremonies, especially in the worship of Isis. It consisted of a thin oval metal frame, through which passed a number of metal rods—a short handle attached; and it was held in the right hand, and shaken, from which circumstance it derived its name. The Romans became familiar with this instrument, by the introduction of the worship of Isis into Italy, shortly before the commencement of the Christian era. The Sistrum is used in Nubia and Abyssinia to this day.

SIZE. Glue dissolved in water, used as a vehicle in tempera-painting. Mixed with China clay, it is used for priming grounds.

SMALT. A glass coloured by cobalt, used in



* See MIXIE's *Geometrical Drawing*. 8vo.
† The cut represents an ancient Egyptian Shrine, from a bas-relief at Thebes.

‡ 1. SIBYLLA LYBICA. Prophecy—"That the day shall come, when men shall see the king of all living things." Emblem—A lighted taper. 2. SIBYLLA SAMIA. Prophecy—"That he who was rich should be born of a poor virgin." Emblem—A rose. 3. SIBYLLA CUMANA. Prophecy—"That Jesus Christ should come from heaven, and live and reign here on earth in poverty." 4. SIBYLLA CUMA. Prophecy—"That God should be born of a Virgin, and converse among sinners." Emblem—A cradle. 5. SIBYLLA ERYTHREA. Prophecy—"Jesus Christ, son of God, the Saviour." Emblem—A horn. 6. SIBYLLA ETHIOPIA. Prophecy—"That a Virgin and her son should flee into Egypt." Emblem—A sword. 7. SIBYLLA PERSICA. Prophecy—"That the Devil should be overcome by a true prophet." Emblem—A dragon under her feet, and a lantern. 8. SIBYLLA AGRIFFINA. Prophecy—"That Jesus Christ should be outraged and scourged." Emblem—A whip. 9. SIBYLLA TIBURTINA. Prophecy—"That the highest should come from heaven, and a Virgin shall be shown in the valleys of the deserts." 10. SIBYLLA DELPHICA. Prophecy—"That a prophet should be born of a Virgin, and that he should be crowned with thorns." Emblem—A crown of thorns. 11. SIBYLLA HELLESPONTICA. Prophecy—"That Jesus Christ should suffer shame upon the cross." Emblem—A T cross. 12. SIBYLLA PHRYGIA. Prophecy—"That our Lord should rise again." Emblem—A banner and a cross. This list is taken from a book of Canonical Hours, printed in the latter part of the fifteenth, or beginning of the sixteenth, century.

water-colour painting as a pigment. It has nothing to recommend it.

SOCCUS. A slipper or loose shoe, without tie or fastening, worn among the Greeks by both sexes, but in Rome by females only; these latter were of fine quality, and more ornamental. It was worn by comic actors on the stage.*

SOLLERETS. Pointed shoes, composed either of mixed mail and plate armour, or entirely of plate, worn during the fourteenth century.



SPHINX. An ideal creation of the Egyptians, under which was symbolised a mystical idea. It is formed of the body of a lion, with a human head, and is always represented crouching upon its belly. The Greek Sphynx has a winged body of a lion, the breast and upper part being the figure of a woman.

STAFF. There are several kinds of STAFF used in ecclesiastical functions, which are as follows:—

1. The PASTORAL STAFF for Bishops and Abbots, as emblems of jurisdiction. 2. CANTORS' STAVES, to regulate the chant and ceremonies of the choir. 3. PROCESSIONAL STAVES, as their name implies, to use in processions, for the purpose of keeping the order of procession. 4. STAVES used by confraternities, for carrying images and emblems. 5. CROSS STAVES, to bear the cross elevated in processions. 6. STAVES OF HONOUR and Office, called Voges or Maces, borne before dignitaries.†

STARS are an emblem of heaven, frequently introduced in ecclesiastical decoration. The roofs or ceilings of churches were generally powdered with stars, to signify the canopy of heaven over the faithful. Also on the mantle of the Virgin Mary and on her shoulder, as the Regina Cœli. Large stars were sometimes set up in churches, on the Feast of the Epiphany. The stars on the old ceilings were usually cast or struck in lead, gilt, or fixed on an azure ground, of which many examples are still remaining in the old English churches.‡

STATIONS. The places where ecclesiastical processions rest for the performance of any act of devotion. Such were formerly the tombs of martyrs and similar consecrated spots. In modern times, however, the term is especially used to denote those representations of the successive stages of our Lord's Passion, which are often placed round the naves of large churches, and by the side of the way leading to sacred edifices, and are visited in rotation. At each of them stated devotions are recited, suitable to the different mysteries represented. There is a fine example at Nuremberg, of the fifteenth century.†

STATUE. A work of plastic art, executed in marble, bronze, clay, or other suitable material. An Equestrian statue is one which represents the figure on horseback.

STIPPLE, STIPPLING. In Engraving, incisions in the steel or copper-plate by Dots or points, instead of lines, in imitation of the Chalk style of drawings.

STOLA. The characteristic dress of the Roman matrons, as the TOGA was of the Roman men; it was worn over the TUNIC, and came as low as the ankles or feet, fastened round the body by a girdle. It had sometimes short or long sleeves, and was fastened over the shoulder by a FIBULA, and had a flounce sewed to the bottom. The Stola was not allowed to be worn by courtesans, or by women who had been divorced from their husbands.

STOLE. A narrow band of silk or stuff, sometimes enriched with embroidery, and even jewels, worn on the left shoulder of deacons, and on both shoulders of bishops and priests, pendant on each side nearly to the ground. Used in the administration of the sacraments and all other sacred functions.‡

STYLE. The peculiar manner in which an artist expresses his ideas, dependent upon his spiritual life and habits; it is exhibited in his choice of forms, and mode of treating them; and it is determined in different ways, according to the changes in life at different times and stages of development. He only has a Style whose peculiarity is sufficiently powerful to determine energetically his whole artistic activity. Besides the individual Style, there is also a national Style; for instance, the Egyptian, the Grecian; the Style of Greek Art at particular epochs, that of Phidias or Praxiteles. The Style influences the conception, not merely of the Forms, but also of the Idea. MANNER is a false blending of the personal with the artistic activity from indolent habits or morbid tendencies

* Our cut of the Soccus is copied from a Roman fresco representing a dancing comedian.

† Vide FOUPI's *Glossary of Ecclesiastical Ornament and Costume*.

‡ See cut of a priest wearing the Stole crossed over his breast, illustrative of the word OMBREY.

* Vide MULLER's *Ancient Art and its Remains*.

† Vide SMITH's *Dictionary of Greek and Roman Antiquities*.

of feeling, whereby the form is always modified in a similar way without regard to the requirements of the subject.*

SURCOAT. (SUR-COTE, SUPER-TUNICA). In costume, any garment worn over defensive armour; the term, however, is more generally applied to the long and flowing drapery of knights, anterior to the introduction of plate armour. Also, the name given to a short robe, worn over the long robe or tunic, terminating a little below the knee, forming part of the female costume of ladies, at the close of the eleventh century.

SYRINX. The Pan's, or Pandean pipe, the musical instrument of pastoral life among the Grecian shepherds: regarded by them as the invention of their tutelary god, Pan. It was constructed of hollow stems of reeds, canes, &c., of various lengths, fastened together with wax. It was the origin of the organ.

TABARD. In costume, a light vestment worn over the armour, generally embroidered with the arms of the wearer, or, when worn by heralds, of the arms of the sovereign, or those of his lord.

TABERNACLE. In Christian Art this word has a variety of significations.



1. A RELIQUARY. 2. A Repository in which the Sacrament might be reserved. 3. A TRIPTYCH, with sacred imagery. 4. A NICHE for an image.

TACES. A series of overlapping metal plates attached to a lining of leather or pourpoint, and depending from the waist. Attached by buckles to the lowermost TACE were small plates termed TUILLES, which covered the front of the thighs without impeding the

free use of the limbs.†

TALARIA. In ancient Art, the small wings attached to the ankles of Mercury and Perseus. Sometimes they are represented as growing from the ankles, at others they are attached to the sandals. Minerva also, as the daughter of Pallas, has the same attribute.



TAPESTRY. A kind of carpeting with long nap like baize or drugget used for hangings to the walls of rooms, and as a covering to thrones, chairs of state, &c., dyed of various colours, and embroidered with gold and silver. In modern times these fabrics have been executed in such a manner as to produce Pictures on the surface, as may be seen in the greatest perfection in the Gobelin Tapestry.‡

TARSIA, TARSIAURA. (It. MOSAIC OF WOOD.) This art consisted in representing houses and perspective views of buildings by inlaying pieces of wood of various colours and shades into panels of walnut wood. At first this kind of work was executed in black and white only, but it was much improved by staining the wood with various colours. The subjects most proper for Tarsia work are perspective representations of buildings, full of windows and angular lines, to which force and relief are given, by means of lights and shades; it was frequently employed in decorating the chairs of churches, as well as the backs of the seats and wainscotings, and the panels of doors. The art was cultivated to the greatest extent in the Venetian territories.§

TECHNICS. (Gr.) TECHNICS may be regarded as two fold:—First, the process by which the impression of a form is presented to the human eye by a certain fashioning of the material furnished to the artist, without regard to the properties and peculiarities of the material by means of which this is effected: this we call *optical TECHNICS*. Secondly, the process by which the form determined by *OPTICAL TECHNICS* is produced in a particular material with reference to its peculiarities, by adding to or taking from, by laying upon or altering the surface; this is called *Mechanical TECHNICS*, which includes the Formative Arts, working in clay and similar materials, metal casting, sculpture, wood-carving, working in metals, ivory, precious stones, glass, die cutting, drawing, painting and mosaic. *Optical TECHNICS* includes aerial and linear perspective, and its applications to sculpture, painting, and architecture.||

* MULLER'S *Ancient Art and its Remains*.

† The engraving is from the brass of William Berdewell (1490), in West Herling Church, Norfolk.

‡ See YATES'S *Textorium Antiquorum*. 1843.

§ Vide Mrs MERRIFIELD'S *Ancient Practice of Oil Painting*, Vol. I.

|| Vide MULLER'S *Ancient Art and its Remains*.

TECTONICS. (Gr.) A series of arts which form and perfect vessels, implements, dwellings, and places of assembly; on the one hand indeed agreeably, to the end for which they are designed—but on the other, in conformity with sentiments and artistic ideas. Their highest point is ARCHITECTONICS, which rises most above the trammels of necessity, and may become powerfully representative of deep feelings.*

TELAMONES. Male figures employed in a similar manner to the CARYATIDES, as supporters of an entablature or cornice.†

TEMPERA. (DETREMPE Fr.) Tempera Painting, "a *Tempera*," or DISTEMPER, as it is now called, is that in which the pigments are mixed with chalk, or clay, and diluted with weak glue, or SIZE. It is chiefly employed for scene-painting, and for the decoration of rooms, &c.

TERRA-COTTA, BAKED CLAY. Works in terra-cotta are moulded in clay, which is afterwards burnt, in the manner of bricks. It forms a useful and inexpensive source of ornament in architecture, but one which has been unaccountably neglected of late years: symptoms however of its revived use are now apparent.

TERRA DI SIENNA. A red-yellow earth, used as a pigment in both oil and water-colour painting, in its raw state and when burnt. It is transparent and durable: mixed with various blues, it yields many useful hues of green.

TERRA VERDE. (Ital. GREEN EARTH.) There are two kinds of native green earth, used as pigments in painting; that obtained from Monte Baldo, near Verona, and the other from the isle of Cyprus. The former has much more body than the latter, it is very useful in landscape-painting in oil-colours. It is a silicious earth, coloured by the protoxide of iron, of which it contains about twenty per cent.

TERTIARY COLOURS. The so-called tertiary colours are CITRINE, RUSSSET, and OLIVE, produced by the mixture of two *Secondaries*; more correctly speaking, they are *Greys*, and are either red-grey, blue-grey, or yellow-grey, when these *Primaries* are in excess; or they are violet-grey, orange-grey, or green-grey, when these *Secondaries* are in excess.

TESSERA, TESSELLA. A small cubical or other geometrical form, of marble, earthenware, glass, &c., used for TESSELATED Pavements, ornamenting walls, &c.

TESTUDO. A tortoise. The name given to various kinds of the LYRE; but more especially to that in which the sounding-board was shaped like the shell of the tortoise.

TETRAMORPH. In Christian Art, the union of the four attributes of the Evangelists in one figure, winged, standing on winged fiery wheels; the wings are covered with eyes. It is the type of unparalleled velocity.

THURIBLE. A vessel suspended by chains, held in the hand, for burning incense; and used at Mass, Vespers, and other solemn offices of the Church. Representations of THURIBLES are often found in pictures by the early German and Flemish masters.



THYRSUS, NARTHEX. A light ivy-entwined staff, surmounted by a pine-cone; an attribute of Dionysus, and the Satyrs, Mænads, and others engaged in the Bacchic rites. Most of the ancient works of Art represent the Thyrsus with a bunch of vine-leaves or ivy, with grapes and berries instead of the fir-cone; among which, the fable relates, a spear-point was concealed, a wound from which was thought to produce madness.



TIARA. A triple crown which the Pope wears in public, on certain occasions, as a sign of his temporal power. The term was also applied to the head-dress of Roman females, and to the crown of the ancient Persian kings, from whom have descended the eastern royal Tiara, as depicted in our cut.

TIBIA. A term applied to a wind instrument of the flute kind, much used by the nations of antiquity, and originally constructed of the leg-bone of an animal, from whence the name is derived. They were of various forms, and occasionally double, as

* MULLER'S *Ancient Art and its Remains*.

† See cut illustrative of the word ATLANTES.

in our example, copied from Gruter, which shows the stops on each flute, both of which were played



together, the cheeks of the player being occasionally strengthened by a leathern mouth-piece fastening round the cheek.

TINT. The different degree of intensity and strength of colour in a pigment, which is effected in oil-colours by the addition of a white pigment; and in water-colours by the addition of water in various quantities.

TOGA. In ancient costume the Roman Toga corresponded with the Grecian Pallium, in being the principal outer garment worn by men, made usually of white wool; the form varying at different periods



in the life of the people. The form and mode of wearing have been subjects of dispute among the learned, but the best authority is RICH'S *Companion to the Latin Dictionary*. (Art. TOGA), where the subject is fully investigated.*

TOPE. First, the right relation of objects in shadow to the principal light. Second, the quality of colour, by which it is felt to owe part of its brightness to the hue of the light upon it.†

TORQUE. (Gr.) The working of metals with sharp instruments; sculpture in metals; also the covering of wood with plates of ivory and gold. There was also combined with it, as required, a partial casting in moulds, and especially the beating out, or embossing with punches. This branch of Art was employed on armour, especially shields, on chariots, and for ornamental furniture.

TORQUES. A collar or neck chain formed of thick gold wires, twisted together and worn by the Persians and other nations.‡

TORSO. The trunk of the human body: the term is usually applied to mutilated statues from which the head and limbs are broken off.



TOWER. A tabernacle; an attribute of St. Barbara; also a case in which the Chalice, Paten, and other sacred vessels were often kept.

TRIANGLE. An equilateral triangle is a symbol of the Holy Trinity, and many figures in Christian ornament are constructed on this principle. The equilateral triangle is found in the most beautiful arches, in the proportions of the churches themselves, and next to the cross it is the most important form in Christian design.

TRIDENT, FUSCINA. An attribute of Neptune, consisting of a three-pronged fork, such as was used to urge horses to greater swiftness, and also for harpooning fish. The Retiarius, in the combats of the gladiators, was armed with a trident.

TRIGA. A car drawn by three horses abreast.

TRIGLYPH. (Gr. THREICE-CUT.) The end of the tie-beam, a member of the frieze in Doric architecture, consisting of three parallel grooves or channels with drops underneath,

* See also BECKER'S *Gallus*; SMITH'S *Dictionary of Greek and Roman Antiquities*. 2nd edition.

† Vide MODERN PAINTERS, by a Member of the University of Oxford. Vol. I.

‡ Our cut is copied from a Roman sculpture, representing a Gaulish captive.

arranged at regular intervals throughout the frieze.*

TRIGONUM. A triangular *TESSERA* used in constructing mosaic pavements, &c.

TRINITY. Representations of the mystery of the holy Trinity are not unfrequent in Christian Art. The usual image consists of the eternal Father, with a triple crown, seated on a throne, the right hand in the act of benediction, and an orb in the left, our Lord crucified in front, and the Holy Spirit, under the form of a dove, resting on the cross.†

TRIPOD. Any utensil or vessel supported upon three feet, such as tables, cauldrons, altars, &c., formed of various plastic materials and frequently richly ornamented. A Tripod was one of the attributes of Apollo.

TRIPTYCH. A table with two hanging doors or leaves by which it could be closed in front. Triptychs were constructed of various materials and dimensions, and used for various purposes; ivory and enamelled Triptychs with sacred subjects and emblems; pictures in the form of TRIPTYCHS abound in the works of the early Italian, German, and Flemish masters. They contained five paintings. 1. The centre piece. 2. The inner sides of the two doors. 3. The outer sides of the doors.

TRIEMME. A war-galley, carrying three banks of oars on each side.

TROPHY. A memorial erected on the scene of a victory; it originally consisted of the arms or spoils taken from the defeated, which were suspended on a tree; but in modern times, TROPHIES have been erected in churches, and other public buildings and cities, to commemorate victories. Our engraving is from a Roman sculpture.



TUNIC. The principal under garment of the Greeks and Romans of both sexes, and nearly identical with the modern *chemise* and *shirt*, but of varied forms. It was usually made of wool, but sometimes of fur: for a detailed account of this article of dress we must refer the reader to *RICH'S Companion to the Latin Dictionary*; *SMITH'S Dictionary of Greek and Roman Antiquities*, &c.

TURPENTINE. The essential oil of turpentine is used as a diluent in oil painting: and as a solvent of certain resins in making varnishes; also in cleaning pictures to remove the varnish. The purest form in which turpentine appears in commerce is known as *camphine*. *Venice turpentine* is the product of the *Larch*. *Strasbourg turpentine* is the product of the *Pinus Pineae*, and *Bordeaux turpentine* from the *Pinus Abies*.

TYMPANUM. The triangular space in a pediment, as in our cut at A, which is sometimes filled with sculpture. The term is applied with greater propriety to the semicircular spaces above doors, &c., in medieval buildings, as in our cut at B.



TYMPANUM. A Tambourine, an instrument of great antiquity. It is frequently represented on ancient gems, and in the paintings found at Pompeii.

ULTRAMARINE, LAPIS LAZULI. A blue pigment of great beauty, and of various shades of colour, the only one which resembles in purity the blue of the prismatic spectrum. The mineral from which it is obtained, lapis lazuli, being very rare, this pigment obtains a high price. Hence it became very desirable to produce it by artificial means; the attempt has proved very successful; in the products of MM. Guimet and Gmelin we have beautifully-coloured pigments which, for most

purposes in the Arts, supply the place of the natural pigment, and at considerably less price.

UMBER. This pigment, in its raw state, is of an olive-brown colour, which becomes much redder when burnt. It consists of an ochreous earth, containing manganese; is durable, has good body, and useful both in oil and water-colour painting.

UNICORN. In Christian Art, the unicorn is a symbol of the Incarnation, and an emblem of solitude and female chastity. It is the attribute of St. Justina.

URN. A capacious earthen vessel for water, hence used as a symbol of river deities by the Romans. A funeral vessel, constructed of marble, bronze, or glass, containing the ashes of the dead. Our engraving exhibits an elegant marble urn in the Townley Gallery, British Museum, which is inscribed with a mortuary dedication.



VANDYKE BROWN, or CASSEL EARTH. Is a pigment obtained from a kind of peat or bog-earth of a fine deep semi-transparent brown colour. It owes its name and reputation from the supposition of its being the brown used by Vandyck in his pictures.



VANE. A plate of metal, moveable on a spindle fixed on the summit of spires, &c., sometimes decorated with heraldic devices, as in our cut, and introduced as an ornament with great frequency in medieval architecture.

VANTBRACE, VAMBRACE, AVANT-BRAS. The armour of the lower arm, from the elbow to the wrist.

VARNISH. Resinous substances dissolved in alcohol; essence of turpentine and oils constitute the Varnishes used in oil-painting. Of these mastic copal and amber are the principal, and the first the most extensively used; lately, however, Varnish made from the Dammar resin has been substituted with advantage. Amber varnish has been employed to mix with the pigments, as well as for varnishing. Varnish should not be applied to a picture in less time than a year after it has been painted.

VASE, URN. A vessel of various forms and materials, applied to the purposes of domestic life, sacrificial uses, &c. Most of those occurring in ancient art have been described under their appropriate heads in this Dictionary.

VEHICLE, MEDIUM. The liquid with which the various pigments are applied in painting. Of these, *water* is used in fresco; distemper, when mixed with glue; the so-called water-colour painting, when mixed with gum-arabic. In OIL-PAINTING, the fixed oils of linseed, nut, and poppy; in ENCAUSTIC, *wax* is the vehicle; the essential oil of turpentine is also employed to dilute some of these vehicles. The wax is also diluted with oil of lavender or spike. See MEDIUM.

VEIL. A transparent covering for the face and head. The Greek women, and those of the East generally, when out of doors, covered their heads with the shawl as a substitute for the veil. That worn by a bride was termed a *FLAMMEUM*, from its colour—yellow.

VENETIAN RED, SCARLET OCHRE. A burnt ochre, which owes its colour to the presence of an oxide of iron. It is used as a pigment in both oil and water-colours. Its colour is red, alloyed with blue and yellow.

VERDITER, (CENDRE BLEUE, Fr.) Blue Verditer is prepared by decomposing lime with a solution of nitrate of copper. It is not used in the Arts so much as formerly, except in house-painting and decoration. *Green VERDITER (Verd di Terra)* is the same as *Terra Verde*, a native green carbonate of copper, mixed with earthy matter.

VERMILION. The bisulphuret of mercury, used as a pigment in both oil and water-colours. It is of a bright red colour, inclining to yellow, of a good body, and of great usefulness in its compounds with white pigments.

VERNACLE. The delineation of our Saviour's face, miraculously imprinted on the veil or handkerchief, held by a devout woman, hence called *St. VERONICA* (gy. Vera-ironica), on his way to Calvary. The subject is frequently represented by old artists.

VESICA PISCIS. In Christian Art, a symbolical figure, consisting of two intersecting segments of circles, used as an emblem of the Saviour.

VEXILLUM. A scarf attached to the *PASTORAL STAFF*. This singular appendage probably owes its origin to the famous cross-banner of the first Christian emperor, the *LABARUM* of Constantine.

VINE. The vine is the emblem of fruitfulness; it was sacred to Dionysus, the productive, overflowing, intoxicating power of nature, which carries man away from his usual quiet and sober mode of living. There is much symbolism in the Vine. The Fathers all compare the blood of Christ to the juice of the grape, and the Passion to the wine-press. The origin of the idea is in Isaiah. The blood of the grape is spoken of in many places in Scripture. Christ compares himself to a Vine.

VISOR. The moveable front of a helmet, perforated or barred for the admission of air, and to enable the wearer to see.

VITTA. A ribbon, band, or fillet encircling the head, confining the hair, the ends hanging down behind. Its colour varied, but white and purple predominate. See INFULA.

WALNUT OIL, NUT OIL. One of the three oils used in painting, obtained from the well-known fruit of the walnut tree. It is clear, thin, and paler than linseed oil, and is rendered *drying* by the addition of *LITHARGE* or *WHITE VITRIOL* (sulphate of zinc).

WAX. Bleached *BEE'S-WAX* is the vehicle in ENCAUSTIC PAINTING; it is added to Resins in making Varnishes, to correct their brittleness. Wax dissolves in a solution of tartrate of potash, and this medium is employed in making the cakes of wax pigments for water-colours.

WAX PAINTING. This art, practised by the ancients under the name of ENCAUSTIC, has lately been revived in several countries. The pigments are ground with wax, and diluted with oil of turpentine, to which mastic is sometimes added, and oil of lavender or spike.*

WHEEL. In Christian Art an attribute of St. Katherine. *WHEELS* of Providence, emblematic of the vicissitudes of human life, were frequently introduced in the sculptures, stained glass, and paintings which decorated the ancient churches. The large rose window over the principal entrance to cathedrals is a *WHEEL*; and upon the rays are represented the seven ages of the life of man. In that of the cathedral at Canterbury the seventh (decrepitude) is omitted.

WHITE. Theoretically speaking *WHITE* is the result of the union of the three primary colours, as may be shown in the experiment of Newton, but in practice it is found impossible to produce a *WHITE* pigment by the mixture of pigments of any other colour: on the contrary, the union of the three primaries, or of the secondaries, produces grey or black. Therefore our white pigments must be prepared in as great a state of purity for the palette as possible. (See *WHITE PIGMENTS*.) In Heraldry *Argent* denotes whiteness, purity, hope, truth, innocence. The priests of antiquity wore white raiment. The Magi wore white robes. White horses were sacrificed to the Sun. In Egypt a white tiara decorates the head of Osiris. The priests of Jupiter had white vestments, the victims of Jupiter are white. The Druids wore white vestments, and sacrificed oxen of this colour. The Christian painters of the middle ages represent the eternal Father draped in white; and likewise Jesus, after the resurrection. White was consecrated to the dead by all antiquity, and became a colour of mourning. The Moors designate by this emblem purity, sincerity, innocence, simplicity, candour.†

WHITE PIGMENTS. The white pigment hitherto most extensively used in painting is *WHITE LEAD*, or the carbonate of lead, known under various names, such as *CERUSE*, *Flake White*, *Krems White*, &c. This material being liable to change when exposed to the action of sulphuretted hydrogen gas, a substitute has long been a desideratum; this appears to be found in the *ZINC WHITE*, or oxide of zinc, *CONSTANT WHITE* is sulphate of barytes.

WIMPLE. In female costume a covering of silk or linen for the neck, chin, and sides of the face. First mentioned in the reign of John. It was bound on the forehead by a fillet of gold, jewelled, or of silk. It is retained in the conventual costume of the present day, which, in all but colour, is the conventual costume of the thirteenth century.

WINGS. The attributes of some of the gods of antiquity and of demons: generally the symbols of haste and impetuosity. We find the Olympian Jupiter provided with wings at the moment of his appearing to Semele; he is also winged as Jupiter Pluvius, on the Antonine column. *Hermes*, the

* See cut to the word *METOPÉ*.

† See *FUGIN'S Glossary of Ecclesiastical Ornament and Costume*. *DIDRON'S Christian Iconography*, in *Bohn's Standard Library*. See cut to *ROOD*.

* Vide *EASTLAKE'S Materials for a History of Oil Painting*.
Mrs. MERRIFIELD'S *Ancient Practice of Oil Painting*.
† Vide *PORTAL'S Essay on Symbolic Colours*.

swift messenger of the gods, is represented in Hellenic Art with wings on his feet, and on his head, and on his staff. In ancient Art we find the Demons having the most spreading wings, e.g., the *Winds* on the Temple at Athens, which are represented as the demons of Storm; Iris has golden wings. Hebe also, the beautiful cup-bearer of the gods, is winged; and Hesperus and the other genii of light; also Nike, the goddess of victory; also Deimos and Phobos, Fear and Horror, because they strike mankind unexpectedly. Eros (Cupid, Amor), and Hymen, the god of marriage, have wings; and Momus, the son of Night, the god of laughter. Furies are represented with wings attached to their shoulders, in allusion to the swiftness with which these servants of Nemesis overtake criminals. Psyche, when rising from a chrysalis and furnished with wings, is the symbol of everlasting life, and the pinions on the head of the Gorgon, Medusa, of Hypnos, the god of sleep, Thanatos, the god of death, and of Morpheus, the god of dreams, refer to night and death. In Christian Art the use of wings is limited to angels and devils: in Medieval paintings we find archangels represented with the feathers of the peacock, being a princely decoration, given to them as the first among the messengers of the Almighty. The angels of Satan have on the contrary, the wings of the bat, thus contrasting them as spirits of darkness with the beings of light.

WOOD-CUT. An impression on paper, &c., of a design, cut on a wood-block.

WOOD-ENGRAVING. The art of cutting designs on wood, in such manner as to leave the lines in relief; those parts which appear white in the impression from the block being cut away, being the reverse of the method adopted in copper or steel-plate engraving, in which the incised lines yield the impression.*

XYLOGRAPHY. A term applied to the art of Wood-engraving. The earliest examples of the art appeared toward the latter half of the fourteenth century, and consisted of sacred subjects. The genius of Wohlgemuth, and his greater pupil, Albert Durer, elevated the art, which being at the time greatly patronised by the Emperor Maximilian of Germany, reached the highest point of excellence.

YELLOW. One of the three primary colours: united with Blue it yields *Green*; with Red it produces *Orange*. Its type may be found in the field butter-cup, which is a pure yellow. All our yellow pigments are alloyed with blue or red. Gamboge is a tolerably pure yellow pigment, but is tinged with Blue; then comes Gold Ochre, tinged with Red, next, Yellow Ochre and Naples Yellow. The other yellow pigments are Chrome Yellow, Lemon Yellow, Indian Yellow, Gall-stone, Roman Ochre, Mars Yellow, Terra di Sienna, (raw and burnt), Italian Pink, Cadmium Yellow, &c. In blazonry, gold is the symbol of love, constancy, and of wisdom; and by opposition, yellow in our days still denotes inconstancy, jealousy, and adultery. In France, the doors of traitors were daubed with yellow, and in some countries the law ordains that Jews be clothed in yellow, because they had betrayed the Lord. Judas is represented clothed in yellow. In Spain the vestments of the executioner are red or yellow; the yellow indicates the treason of the guilty, the red its punishment. In Christian symbolism, gold and yellow were the emblems of faith. St. Peter, the stay of the Church, and guardian of the holy doctrine, was represented by the illuminators and miniaturists of the middle ages with a golden yellow robe. In China, yellow is the symbol of faith.

YELLOW OCHRE. An earthy pigment coloured by the oxide of iron. It is very useful both in oil and water-colours, being transparent, durable, and mixing well with other pigments.

ZINC WHITE. CHINESE WHITE. The oxide of zinc has lately come into extensive use as a pigment in place of the carbonate of lead. It has not so much body as the latter, but it is permanent in the air, and mixes well with other pigments. The sulphate of zinc, or *White Vitriol*, is used as a **DRYER**.

ZONE. (CINGULUM Lat.) A flat belt or girdle worn round the hips; its purpose was manifold: to hold money, instead of a purse; to hold up the TUNIC when the wearer was engaged in active exertion of any kind, such as hunting, travelling, &c. The Zone or girdle was worn by young unmarried women; and removed only upon their marriage. In some works of ancient Art the girdle is represented as worn round the cuirass (See CINGULUM.)

* See JACKSON'S *History of Wood Engraving*, by W. A. CHATTO. 1839.

PHOTOGRAPHIC PUBLICATIONS.

THE liberation of the art of photography from the patent restrictions, which for a long period pressed most heavily upon it, has been marked by the publication of the "Photographic Album,"* and by the importation and sale of photographic views taken in the East, which have been for some time past publishing in Paris.†

The "Photographic Album" consists of four pictures in each number, two parts having now been published. Of these eight photographs six have been executed by Mr. Roger Fenton, and two by M. Philip Delamotte. They appear to have been all obtained upon waxed paper by the process of M. Le Gray, which has been already given in this Journal. We are not satisfied with the production; the specimens published are by no means equal to a great number which are now being produced by Photographic amateurs. The photographs of Mr. Buckle of Peterborough infinitely surpass in beauty any of those in the Album—for, although the operator has an artist's education, it does not appear that he has the facility of selecting an artistic scene, or of adjusting his camera to meet the difficulties with which he has to contend, but which may readily be overcome. One, and perhaps the most important mistake, has been in the selection of objects. With the exception of Tewksbury Abbey there is not one point of sufficient interest to induce a desire to possess the work, and the view of this "sacred fane" is degraded by connexion with a mean modern house and an awkward conservatory, rendered obtrusive by the prominence with which its sash-bars are brought out, while the white spots, which we suppose to be daisies, in the foreground are very offensive to the eye. It is quite evident that when the pictures were taken, the photographic artist consulted his convenience, and aimed only at making the best of the bad subjects which the neighbourhood of Cheltenham afforded, not having at the time any idea of publishing. We regret that he has done so, or rather that objects of large—of national interest, have not been selected. The Parisian publication takes much higher ground. Egypt, Nubia, Palestine and Syria, have furnished the scenes which have been selected with great judgment, and the views of which have been executed with great skill. In the prospectus the editors say:—"Nous n'insisterons pas sur l'attrait qu'offrent les voyages si curieux qui M. Maxime Du Camp a accomplis entièrement à ses frais, après s'être chargé d'une mission du Ministère de l'Instruction Publique. Les pays qu'il a parcourus ont été le berceau même des civilisations et des religions. Sésostrius, Moïse, Alexandre, Pompée, César, Jésus-Christ, Mahomet, Lusiignan, Napoléon, et Châteaubriand les ont tour-à-tour fécondés par le glaive ou par la parole, et les ont immortalisés de leur glorieux nom."

Independently of the high interest necessarily attaching to photographs of scenes like those, in which every hieroglyphic may be read as correctly as if we gazed upon the relics themselves, those pictures are remarkable as examples of photographic printing. This notice must suffice for the present, but we intend to devote an article in our next to the subject in all its details, which will include several novelties described in the recent numbers of the *Cosmos*,‡ an admirable scientific publication, which has on several occasions selected with complimentary acknowledgments the philosophic information to be found in the *Art-Journal*. We learn from the *Cosmos* that M. Niepce de St. Victor has made very considerable advances towards the natural fixation of colours.

* The "Photographic Album," parts 1 and 2. Published by D. Bogue, London.

† EGYPT, NUBIE, PALESTINE ET SYRIE.—Dessins Photographiques recueillis pendant les Années, 1849, 1850, et 1851, et accompagnés d'un texte explicatif par Maxime Du Camp, Chargé d'une Mission Archéologique en Orient par Le Ministère de l'Instruction Publique. Gide et J. Baudry, Paris.

‡ COSMOS: Revue Encyclopédique Hebdomadaire des progrès des sciences, et de leurs applications aux Arts et à l'Industrie, fondée par M. B. R. de Montfort, et rédigée par M. L'Abbé Montfort. London agents, Horns, Thorndike and Wood, Newgate Street.

OBITUARY.

MR. JOHN VANDERLYN.

The American newspapers announce the death, on the 23rd of September, of John Vanderlyn, one of the oldest and most distinguished painters in the United States. He died in his native town, Kingston, in the State of New York, at the advanced age of seventy-six years. When we have had occasion to refer to the position of American Art, the name of this artist has generally found a place in our observations, so that it must be in some degree familiar with our readers. Vanderlyn's first connexion with Art was as assistant in the shop of a printseller, at Richmond, in the same State—a position which helped to foster a natural taste for the Fine Arts. He here made the acquaintance of Stuart, the portrait-painter, whose works some years since were well known in London, and who was the uncle of the late Gilbert Stuart Newton, R.A. Vanderlyn had already taken some lessons in painting, and Stuart kindly permitted him to copy some of his portraits. Another generous individual, Colonel Burr, advanced him the means of studying under Stuart; and subsequently of proceeding to Paris, in 1796, for further instruction. There he remained for five years, making the best use of his opportunities, and then returned to America, where he painted two views of the Falls of Niagara, which gained him considerable applause. In 1803 he was sent again to Europe, to purchase some pictures, and while sojourning in Paris painted his first historical work, if it may so be called, the "Murder of Miss M'Crea by the Indians," an incident of the border war of New York. From Paris he proceeded to Rome, and made some excellent copies of pictures by Titian and Correggio, and other Italian masters, the best of which are considered to be the "Danae" of Titian, the "Antiope" of Correggio, and a female figure from Raffaele's "Transfiguration;" but his great performance here was a large original picture of "Marius amid the Ruins of Carthage," a really fine composition, possessing to a great extent many of the best qualities of Art. It was afterwards removed to the Louvre, and carried off the gold medal for the year 1808, awarded by the French Institute. Napoleon is said to have expressed a very high opinion of this picture. Another original work, painted about this time, was his "Ariadne," which they who have seen it pronounce to be of rare merit. Vanderlyn returned to the United States in 1815; his talents were immediately called into requisition to paint the portraits of several distinguished Americans, among them those of Madison, Calhoun, Monroe, Jackson, Clinton, Yates, are conspicuous. Having, while in Paris, conceived the idea of executing some panoramic scenes, he employed several months at Versailles in preparing sketches of that renowned palace and its vicinity, which he carried to the States on his return; and, in conjunction with the corporation of New York, he erected a suitable building for the exhibition of his panorama. His plan proved so far successful, that he was induced to follow it up by other similar representations, views of Paris, Mexico, Geneva, and Athens. "Like most alliances," says Mr. Tuckerman, in his "Sketches of American Painters," "between men of totally diverse aims and feelings, this partnership was disastrous, especially as regards the artist; who lived to see the structure he had dedicated to the Fine Arts, transformed into a criminal court." Vanderlyn never completely recovered the outlay entailed upon his finances and energies by this scheme. In 1832 the Federal Government gave him a commission to paint a full-length portrait of Washington, for the Hall of Representatives; for which, on its completion, they voted him a sum of 1500 dollars over and above the original sum agreed upon. He was chosen, in 1839, to fill one of the panels in the Rotunda of the Capitol, and accordingly set off to Paris that he might there derive more of the benefits of artistic association in the prosecution of his work than he could find in his own country. The subject of his work is the "Landing of Columbus;" "but," writes our former authority, "though excellent in parts, it is a respectable, rather than a great picture." Vanderlyn's last exhibited production was a full-length portrait of the late General Taylor.

MR. HENRY ELKINGTON.

Though scarcely coming within the limits of our ordinary necrological notices, and yet deserving of a place among them, we feel it a duty not to allow the death of this gentleman to pass over unrecorded. Mr. Henry Elkington was a partner in the firm of Elkington, Mason, and Co., of Birmingham and London, the well-known manufacturers of electro-

plated goods, whose establishment owes much of its celebrity to the taste, enterprise, and energy of the deceased. He was not a practical artist himself, but he had within him all the materials which, if cultivated and brought into action, would undoubtedly have made a good one; while his intuitive perception of the pure and beautiful in Art enabled him to offer such advice and suggestions to those engaged in the artistic department of the business, as proved of infinite service to the employers and the employed. Mr. H. Elkington seems to have entered on his career of activity at a time when the Art-manufacturers of Birmingham had reached their lowest point—so low indeed as to cause reasonable doubts of their ever again flowing in a pure and healthy channel; but the qualities he brought to bear upon his special line of business, not only elevated it to a higher position than it had ever attained before, but they operated most beneficially upon others also: our columns have often testified to the excellence of the modern productions of this great mart of Industrial Art; among which those of Messrs. Elkington are conspicuous. He died on the 26th of October, in the forty-first year of his age.

MR. THOMAS FAIRLAND.

The late Mr. Thomas Fairland, whose recent death has been announced, had so long occupied a prominent position in his department of Art, that we cannot pass over this sad event without advert- ing to some of the leading points in his professional career. The life of an artist whose higher ambition it is to seize upon the various aspects of nature, must in his search of the beautiful and picturesque, not unfrequently furnish materials for a biography interesting on account of its varied incidents and adventure. The labours of Mr. Fairland have been mainly directed to the task of multiplying the works of others, and of enhancing their fame by giving their productions a more popular form. His biography therefore can be little more than a round of his artistic labours. The bent of his talent for drawing revealed itself at an early age, and he imparted to the writer of this sketch an interesting and characteristic example of his juvenile ardour. As an artist he was distinguished for his accurate perception of form, and he was deeply impressed with the feeling that every species of tree as well as every kind of animal had an individuality of form which could be traced from the trunk throughout the larger limbs and ultimate branches and twigs. To seize upon these characters he would, when a boy, proceed to Kensington Gardens in the depth of winter, and spend long hours in sketching, with what accuracy fingers benumbed by the frost permitted, the various branchings of the naked trees. Having got the skeleton, the element upon which form depended, he would renew his visits as the seasons advanced, keeping pace with the unfolding buds until creative nature and the youthful artist had at last clothed the originals and the representations in all the luxuriance of leafy honours. Mr. Fairland was one of the first pupils of the Royal Academy under Fuseli, and gained the highest medal for a drawing from the "Hercules" in the Entrance-hall. He also studied under the direction of Sir M. A. Shee, the late President. He at first turned his attention to line-engraving and became a pupil of the late well-known Mr. Warren. He afterwards devoted himself to lithographic drawing; and in the pursuit of this department he has been instrumental in multiplying numerous works of the best English artists. "The Recruit; or, Who'll serve the King?" and "Left Leg Foremost," after Farrier, obtained great repute. "The Deserter" followed. "The Poacher's Confederate," after Hancock, was equally successful. "The Rat-catcher" after A. Cooper, was a great favourite. Many of the works of Sir Edwin Landseer, Hunt, and others, were entrusted to him, and owed not a little of their popularity to the new form they assumed under his hands. But the inroads of the French lithographic press soon compelled him to abandon an occupation in which he indeed took the highest delight, but which was no longer remunerative. Henceforth he gave himself up to portraiture, and in the course of this pursuit he has been instrumental in diffusing the likenesses of many of the most eminent and illustrious persons in the kingdom. He enjoyed the constant patronage and personal regard of Her Majesty. His frequent engagements at the palace had indeed of late withdrawn him very much from public observation. We believe however that the last work he produced was a most effective and pleasing portrait of Mrs. Chisholm, after the painting by Mr. Hayter in the last Exhibition. So much labour and so much talent as Mr. Fairland has exerted certainly merited more worldly success than we regret to learn, he ever attained. Although he laboured

incessantly he never was able to raise his family above the pressure of the passing hour. As a man he was universally beloved for his amiable disposition, and his gentle manners; and he was equally respected for a singularly sensitive and modest independence of character. He died at the age of forty-eight, having suffered during the last year of his life from advancing phthisis, which, although it oftentimes exhausted his strength, never overcame his resolute application to his professional duties. He sunk in October last from acute inflammation of the lungs, supervening in a constitution broken by previous disease and toil.

MR. S. WOODWARD.

Mr. S. Woodward, the animal-painter, whose works have long been familiar to us, died of consumption at Worcester, in the early part of last month, in the forty-sixth year of his age. He was a native of Pershore, in the same county, and at an early age was placed in the studio of Mr. A. Cooper, R.A., under whom he made such progress, that, in his fifteenth year, he exhibited a picture at the British Institution: from that time to the present year he has been a constant exhibitor, both there and at the Royal Academy. His two most important pictures are the "Battle of Worcester," and the "Struggle for the Standard;" but he likewise painted several other large works of a similar character: his landscapes, especially of Scotch scenery, are well worthy of mention; they of course are generally made subservient to the cattle associated with them. Mr. Woodward, we believe, was occasionally employed by the Queen and Prince Albert to make portraits of some of their favourite animals; and among his other patrons were the Duke of Montrose, the late Duke of Newcastle, the late Sir R. Peel, the Earl of Essex, and the late Mr. Wells, of Redleaf.

MR. GEORGE HAWKINS.

We are much concerned to record the death, at the age of forty-two, of Mr. George Hawkins, which took place at his residence at Camden Town on the 6th of November. He had long been in a delicate state of health, so much so as to compel him during the last year or two to fix himself by the sea-side, but his decease was quite unexpected by all around him and even by himself, as only within three or four days of his death, he had transacted professional business in the city as usual. Mr. Hawkins was an accomplished architectural draughtsman, for a long period chiefly engaged by Messrs. Day and Son, in lithographing the principal works of this character that have issued from their establishment, which will not readily supply his loss. His pencil was peculiarly correct and delicate, and his knowledge of effect enabled him to produce pictures out of, at some times, the most unpromising materials. One of his most important works is a series, still incomplete, of the ancient abbeys of Yorkshire, from some exceedingly clever sketches made by Mr. W. Richardson. The architectural room of the Royal Academy frequently exhibited his skill in water-colour painting, as he was often employed by architects in colouring their designs for edifices of every description. A man of gentlemanly bearing, of unobtrusive manners, and of the most kindly disposition, his death will be deeply felt by his family and friends: our estimate of his character is formed upon a knowledge of him during nearly twenty years.

THE JURY REPORTS OF THE EXHIBITION OF 1851.*

HAVING in a previous number expressed our opinions as to the failure attending the working of the jury system, resulting from the want of applicability and consistency which it evidenced, both in its primal theory and subsequent action, we shall now proceed to illustrate the truth of our comments by reference to the "official records" of some of its most important decisions, and doubt not they will fully confirm the justice of our strictures.

The views which the Royal Patron of the scheme so intelligently promulgated at its inauguration banquet in the Mansion-house of the City of London, as those which he sought to realise by its issue, are most

forcibly and aptly described in his own language; their object being "to afford a true test of the point of development in science, industry, and the arts, at which the whole of mankind had arrived, and a new starting-point from which all nations will be able to direct their future exertions."

Now it will be at once evident that, as the decision as to what presented this "point of development" in its highest and most perfect exemplification in any branch of science, art, or manufacture, which was to form "the new starting-point," was vested in the judgment of limited bodies specially appointed for that duty, the absolute success or failure of the proposition was inseparably dependent upon the action of these important tribunals. Success could but result from the exercise of competent and unbiassed judgment; this we have before stated, and shall now proceed to prove either did not exist, or, in many cases, its influence was not brought into co-operation.

The task which the Royal Commission had to fulfil was one to which the great majority of noblemen and gentlemen who formed that body could not by any possibility be expected to bring more than an earnest and zealous desire to help on the general interests of the plan, but without the knowledge of any special details by which it could be advanced, or should be directed. Their names were received only as vouchers for integrity of purpose, and exhibitors felt that, in as far as they could comprehend the subject, "fair play" would be ensured.

But want of practical information and tact in the conduct of a scheme so vast and novel, unfortunately placed the Commission under the direction of others, who, with little more knowledge, possessed much less freedom from personal bias, and were more susceptible to the influences and tendencies of private interest.

A grievous error into which the Commission was led, appears in the secrecy in which it sought to envelope the progress of some of its most important and essential functions. Where mystery began, confidence ended. We extract literally the following instruction from the Council of Chairmen upon this point. "SECRECY.—All the Considerations, Discussions, and Decisions of each Jury, and of the Council of Chairmen, are to be considered as strictly confidential, and on no account to be divulged until the award has become final." This is tantamount to a declaration that a party injured shall not know of his wrong till all opportunity of redress is barred against him. So long as the proceedings were open, and subject to the immediate canvass, approval, or condemnation of public opinion, many serious errors were obviated, and mistaken purposes recalled and abandoned; but when this corrective influence was studiously evaded,—when secrecy shut out and precluded the advantages and security of general discussion,—when, indeed, the Commissioners, following the councils of interested advisers, took the determination to act for itself upon its own responsibility, and according to its own caprices, adverse and indifferent to the opinions, experience, and interests of the most important section of the exhibitors,—distrust and dissatisfaction were excited, and the foundation laid for a course of procedure, from which has resulted the most disastrous and disheartening effects.

This virtual abnegation of the right of exhibitors to free and thorough information upon matters so intimately bearing upon their claims and interests, was as unjustifi-

* Continued from p. 327.

able as it was impolitic. The most valuable suggestions had resulted from publicity given by the Commission to some of their early projected movements; and it is notorious that some of the most successful features of the Exhibition were the consequence of recommendations from extraneous sources, aided by the "pressure from without."

The "minutes," "instructions," and "reports," show clearly that the intention of the illustrious Prince has been completely misunderstood. The "starting-point" could only have been ascertained by such a jury as we have referred to, and their operations would have involved direct "individual competition," and have determined "individual distinction;" the very qualities prohibited and tabooed by the decree of the Commission.

The duty of searching for and detecting the exponents of the highest merit, was essentially and entirely a work of comparison and valuation, involving the recognition and analysis of the claims of rival competitors, critically weighed and justly determined. The "instruction," therefore, imposed on the jurors that "they were to reward merit whenever it presented itself, but not to recognise competition between the exhibitors," with three classes of "distinctive honours" to award—viz., council medals, prize medals, and honourable mention, was a perfect paradox, rendering the functions of the juries contradictory and unintelligible; as, whilst necessitating duties virtually comparative, they refused to recognise competition, the inevitable correlative of comparison. As if to illustrate the utter inconsistency of their own rules, the Commissioners, issuing three grades of "distinctions," of greatly unequal value, yet declare that "no higher place is to be assigned to one producer than to others." The fact that the "council medals" were larger, were designated the "higher reward," were limited in number, imparted a purposed value to them far above that represented by the mere "prize medal," which, having been dissipated over more than three thousand persons, and indiscriminately bestowed upon works of a very ordinary standard, is regarded as a "stigma" by all whose pretensions are above the lowest level of reward. The profusion, moreover, with which this class of medal has been supplied, has had the effect of degrading it in the estimation of the jurors, who have thus been rendered more careless in their distribution. The common sense of the public has not failed to perceive that the inference of a wide distinction is left to be drawn between them, whatever the Commission may think it politic to declare to the contrary. Not only was the organisation of the tribunals faulty, but the rules prescribing their routine of action were founded on fallacious principles. The mysterious process by which the jurors were appointed aroused surprise and misgivings, which, followed by the protest made by several classes of exhibitors, should have at once determined the abandonment of the "confidential" or clandestine system, and ensured the adoption of a frank and open course of procedure. The election of jurors should have been entrusted to the exhibitors; the investigations should have been conducted in "open court;" and the privilege of appeal to the groups and the council should have been reserved to aggrieved and disappointed candidates, the peculiarities of whose cases should have warranted such further investigation.

The latter condition indeed seems to have been provided for by the following "decision":—"MODE OF MAKING AWARDS.—When a jury has decided upon its awards,

these awards will be submitted to a meeting of all the juries of the same group for confirmation, and for the investigation of any decision that may be disputed." But unfortunately this decree became a dead letter; the awards were withheld from the Exhibitors and public till after the close of the Exhibition, when all opportunity for the investigation of "disputed" decisions was at an end. Comment is unnecessary and superfluous here, the bare statement of the fact at once ensures its general reprobation. The commissioners know well that as regards the decisions relative to the awards in many classes they dared not have given publicity to them prior to the close of the Exhibition.

The principle of distinguishing between "originality" and "excellence," though founded on truth, is very difficult of application. The distinction may be satisfactorily traced in works of mere ordinary utility and pretension, but in those of a higher and more inclusive range of production, in which æsthetic principles are developed, the detection of "novelty" and estimate of its degree, becomes a task of metaphysical research and delicate and difficult deduction.

The great mass of the injustice actually inflicted by the "awards" has arisen from the want of analytical perspicuity in the juries. Works of undoubted merit have been passed over unnoticed, and the imperfect machinery of the judicial operations has left the injured candidates without remedy or appeal.

We will refer to a few cases in which the remarkable exercise of the powers with which the council of chairmen were self-invested was most prominently exhibited, wherein a body of whose whole number scarcely one had any practical knowledge of the merits of the question at issue, negated and reversed the decisions of juries ostensibly composed of members in every instance possessing special information. In awards to Section B, Class 5, "Machines for direct use, including Carriages and Railway and Naval Mechanism," we find the following instance of the exercise of the above discretion. After enumerating the various "exhibits" of the "Derwent Iron Company, Newcastle upon Tyne," the report concludes:—"The limited dimensions of the wrought iron plates, away beams, shafts, bars, &c., with which the engineer has to work, are indeed among the chief obstacles to construction in iron; although much progress has of late years been made in the scale on which it is wrought, yet these are believed to be amongst the largest specimens ever produced in their respective departments of manufacture, and the jury were unanimous in their recommendation of a council medal to the makers of them. They regret that this recommendation not having been adopted by the council of chairmen, they have only the prize medal to award to them."

Again in Class 23, "Precious Metals, &c.," occur the following "reversals":—"In reference to the productions of 'Moratilla, F., Madrid,' the report proceeds, 'It is to be regretted that Spain, a country renowned for its works in precious metals adapted for the purposes of divine worship, should have sent but one article of this description to the Exhibition.' Then follows a detailed description of a 'monstrance' described as a 'choice specimen of the silversmith's Art standing about 6 feet 4 inches high,' with numerous figures in full relief, and thus concludes. 'The ensemble of this large work presents a fine effect. The jury have particularly remarked the regularity of adjustment of the various parts, so difficult

to carry out properly in a work elongated in the form of a gothic spire, and conceived in a style of architecture which demands this very regularity as an absolute condition of good execution. On these grounds the jury proposed that a council medal should be awarded to M. Moratilla, which being refused by the council of chairmen, a prize medal was given." Now here was an object which seemed to embrace the essentials prescribed to council medal recipients, being both "original and unique;" but they seemed to avail but little in the practice of the council however conspicuously they were paraded in its theory. Then follows the case of "V. Palliard, Paris;" the report describes some of the works of this exhibitor which "the jury have examined with great interest," including "a beautiful figure of a child the size of life, crowned with vine branches, and holding a rich candelabrum of gilt bronze. It rests upon a three fronted pediment of gilt bronze in Louis XIV. style, which has a fine effect." It then reviews other objects and concludes.—"It is principally as an artist in gilt bronze for room-decoration that M. Palliard has distinguished himself in the Exhibition; and it is on this account the jury recommend him as deserving of a council medal, which having been refused by the council of chairmen, a prize medal was awarded."

Now either the jury in these cases was utterly incompetent to its functions, and thus merited the slur which the repudiation of its award conveyed, or it was subjected to a caprice as unjust as it was offensive.

In Class 24 (Glass), the case of Messrs. Osler deserves consideration. The report thus refers to it:—"In the case of Messrs. Osler, of Birmingham, the jury thought they were justified in recommending them for a council medal, in consequence of the general merit of the works exhibited by them, and a novel application of the art in the crystal fountain, placed in the centre of the nave; which is as good a specimen of manufacture, more particularly when the magnitude of the pieces of which it is composed and difficulty of execution are taken into account; and though possibly the architectural design may be capable of improvement, yet there is no doubt of its being a work of great beauty, and of its adding very materially to the brilliancy and general effect of the conspicuous part of the building in which it was placed. But the opinion of the jury was overruled by the council of chairmen, and the council medal withheld."

In this instance the council again directly violates its own decisions in regard to council medal awards. It is not mere excellence of manufacture, they say, for which they adjudge these prizes, but for such "originality as may be expected to exercise an influence upon industry more extended and more important than could be produced by mere excellence of manufacture."

If there be any hidden purport at all in language so inexplicably bewildering, we take it to mean, that these awards are to be given to novel inventions and adaptations, which "may be expected" to open new and extended channels of trade, and the fountain in question may certainly be classed within this category. The success attending the erection of so large and complicated a work in glass, even if it did not ensure one repetition of that particular production, still demonstrated the capabilities of the material to purposes and to an extent not previously contemplated, and will, doubtless, "exercise an influence" upon that branch of manufacture, "more extended than mere excellence of production."

It is but just to these exhibitors, and to the juries which awarded the Council Medals, to compare the list of names of those who "bestowed" and those who "denied," and estimate the relative value of the respective judgments.

We pass to the claims of Chevalier Clausen. Here the jury appears fairly to have thrown up its prerogative altogether. We quote from their Reports (Class 14, Flaxen Fibre, &c.):—"Before quitting the department of flaxen fibre, the jury desire to report that, as it was questionable whether the preparation of flax by the method of M. Clausen should properly come under their cognisance, they have not pronounced any judgment on the merits of this novelty. After being disengaged from the flax straw it may be said to become, by M. Clausen's process, 'cotton' in all its essential qualities, and is intended to be manufactured by cotton machinery, and to compete with that material. The jury, therefore, do not feel competent to venture an opinion as to its practical utility and value." The candour of this avowal almost disarms criticism upon its dishonesty. Admitting the "novelty," they declare their "incompetency" to estimate its "utility or value." M. Clausen must take warning, and not overstep the comprehension of his judges in future. Had his invention been less novel, and more directly allied to the ordinary processes in general use, the jury might then have compassed its merits, and have acknowledged them; but he had passed the limits of their capacity, or their patience, and hopeless of a just estimate, and fearful of the consequences of a palpably dishonest one, they ignobly confessed their own bewilderment and incompetence. It is true that, in another division, Class 6, "Machines for Wool, &c.," in which M. Clausen was also an exhibitor, that a Prize Medal was offered to him for a "circular hosiery frame," but, indignant at the injustice manifested towards him in Class 14, he in a spirited protest very properly refused to receive it.

Whilst in some classes the Council Medals have been so grudgingly bestowed, and so arbitrarily refused, in others we find them lavishly scattered. In this respect the insubordination of the tribunals, or the fallacy of the "instructions," is amply illustrated by the allocation of no less than *forty-three* Council Medals to Class 10, "Philosophical Instruments." This absurd partiality has arisen from a weak deference on the part of the Council to the term "philosophical." The inconsistency of this concession is at once evident to all conversant with the subject, as the construction of instruments for demonstrating the abstract sciences, and the measurement and control of natural bodies, does not necessarily involve any power of original invention, and in the majority of instances which have been thus rewarded, merely indicates the exercise of the imitative faculty in a degree equalled and often excelled in other mechanical arts. Yet, notwithstanding the prodigality with which the Council Medals have been lavished on this favoured class, the Report states, as we have before more fully detailed, "no opportunity is afforded of instituting an inquiry into the comparative importance of the several classes of instruments," and the jury of a sub-division of this class, "Surgical Instruments," after the declaration of their awards, report that "they desire to say that, in conformity with the directions of the Royal Commissioners, and without the means of marking degrees of merit, they have been under the necessity of avoiding a regard to comparative excellence; also that they do not intend it to be understood that others

than those included in the prize list might not have properly received some testimonial of merit, &c." The "others" referred to must feel a heavy debt of gratitude to the jury for the candour with which they acknowledge an inadequately performed duty, and from which the public may and will draw a very natural and humiliating inference.

We cannot pass Class 22, without remarking upon the judgment which merely awarded a Prize Medal to the Fine Arts productions of Mr. Potts and Messrs. Messenger, acknowledged to be in some instances "equal to the best productions of the Continent," while a Council Medal was awarded to another manufacturer chiefly for superiority in "metallic bedsteads." We should not question the justice of the latter award abstractedly, but relatively considered it is manifestly open to serious objection. Has England such a superfluity of workers in the higher branches of Art-intelligence that she can thus afford to trifle with and deprecate the most successful of their exponents.

Mr. Potts did but justice to himself in repudiating both the verdict and the medal which it had assigned him.

In no department however, has the infirmity of the system adopted by the Royal Commission been more flagrantly exemplified than in that of Class 25, "Ceramic Manufacturers." With regard to this "Report," the noble Duke who to the surprise of the Exhibitors appeared as the chairman of the Jury, and subsequently added to that responsibility the difficult and delicate task of "reporter," must be held solely responsible. We are assured upon good and sufficient authority that it is *not* the report of the Jury, and that many parts of it have been frequently protested against by some of its members. In very essential points, it is altogether different to the *Jurors' report* and has been abridged and altered in a manner that has called forth very marked and significant animadversion. With every respect for the character and attainments of the noble chairman and reporter, we in common with all conversant of the facts, regret that he should have allowed himself to be placed in a position that must inevitably have aroused suspicions fatal to the worth and influence of any verdict that might have followed such an appointment.

What possible weight could the opinion of the noble Duke or his deputy chairman have on the merits of ceramic manufactures? What could manufacturers think of it, other than they did, that the selection of the chairman under existing circumstances, was as injudicious as it was unjust. There was simply but one solution to the riddle of this choice. Without the qualities which were essential to the development of so critical and onerous a position, and with the prejudices and connections which were inimical to its due discharge, disaster and disappointment were the inevitable results. Indeed the selection of the English portion of this Jury was the most unfortunate that could be imagined, and if a game of "cross purposes" had been mischievously planned, it could not have been more persistently and entirely played out. Not one of them possessed the slightest practical knowledge of the manufacture upon the excellency of which they were to adjudicate.

Independently of the objection to the chairman and his deputy the appointment of a retail dealer, falsely (and knowingly so) described as a manufacturer, intimately connected with one of the principal exhibitors and openly and notoriously hostile to another, was, as we have before remarked,

the signal for a general protest from that body. This was for the credit of the commissioner most unwisely overruled—for upon this determination being known, an utter want of confidence was engendered, and the result of the judicial labours was very accurately prognosticated even before they had commenced.

In the selection of the jurors the commissioners in the class directly violated two of their special "decisions," the first wherein they state "The British jurors were selected from lists furnished by the local committees," to which we have previously referred, and next in the evasion of the regulation that "If exhibitors accept the office of jurors they cease to be competitors for prizes in the class to which they are appointed, and these cannot be awarded to them individually or to the firms in which they may be patrons," by the appointment of M. Ebelmen, the director of the Royal Sèvres porcelain manufactory, as a juror, that institution being competitive and having eventually awarded to it a Council medal.

This arrangement had evidently been pre-determined, the end sought could have been gained in no other way, and despite of all remonstrance it was doggedly adhered to.

Justice so important and valuable an exhibitor as Mr. Alderman Copeland compels us, however reluctantly, to state these facts, inasmuch as we believe, that his case represents in itself, the grossest acts of judicial caprice and incompetency that the annals of the Great Exhibition can furnish. Palpably ominous as the election of the jurors was to his interest, objections did not emanate from himself, he waited the expression of the general feeling of his brother manufacturers upon the subject, which was decided and emphatic, that with the retention of certain members of the jury their general interests were jeopardized, but that his were entirely sacrificed, and that either competent or unbiased judgment was hopelessly excluded.

Excess of wrong sometimes "o'erleaps itself," and this was vividly exemplified in the result: for what the want of efficiency in the jury might have failed to accomplish, their personal connection and bias signally achieved, and their "decisions" favorable or adverse are treated alike with indifference or derision.

The whole preliminary remarks both upon the award and withhold of council medals are but an impotent defence of a palpable and conscious injustice.

Here the publication of the votes would have presented a very significant appearance; for notwithstanding the peculiar construction of the jury, Mr. Copeland's claim to a Council Medal was only defeated by the noble chairman giving *two adverse votes*, the commission having assigned to the chairman one vote in the capacity of a juror, and a second vote to give a majority when the jury was equally divided in opinion, a power so very arbitrary and so opposed to the ordinary routine of judicial investigations that we trust its exercise in this class was a solitary instance.

By this combination of circumstances a gross act of injustice was completed towards Mr. Alderman Copeland, in the award of a Prize Medal only, which he publicly and indignantly refused to accept. Independently of the great and unequalled merit of other branches of his manufacture, the peculiar claims which this establishment had to the origin of the Statuary Porcelain, the forerunner of such various imitations, demanded consideration and recognition. It is described in the report as "most

undoubtedly marking an important advance in the ceramic manufactures of this country. The facility and comparative cheapness with which the highest works of sculpture can be reproduced in this material, its durability, and its beauty have combined to give an important stimulus to the trade, and if well employed, may much contribute to improve the public taste. It has already led to the great multiplication of copies of both antique and modern groups and statues, as well as to new designs of a similar kind." Surely the successful application of a material of very trifling value to the purposes of another of a very costly nature, thus offering a satisfactory substitute, through whose medium works of the rarest excellence, which in the one case could but rank as the exclusive treasures of the few, became in the other the easy household possession of the million, was sufficiently important to have warranted an enquiry. But with a fore-knowledge of what the result of enquiry and investigation would be, the influential members of the Jury determined to evade it altogether, and as an excuse for such a step state "the amount of novelty was not easily defined;"—probably not, with such a jury, and under such circumstances.

The idea of imitating in ceramic manufacture so costly a material as statuary marble was certainly a novelty in conception, and the realisation of this idea so successful, that the first sculptor of the age declared it to be "the next best material to marble," was certainly demonstrative of a novelty achieved. The fact of any subsequent alteration in the proportions of its combination has nothing whatever to do with the "novelty" of its first conception and execution. What says the stipulation with regard to the Council Medal: "that it is a mark of such invention, ingenuity, or originality, as may be expected to exercise an influence more extended and more important than could be produced by mere excellence of manufacture." Now this condition had been more than fulfilled according to their own Report. The only objection could be on the ground that it had exceeded the necessary stipulation, inasmuch as it had "realised" an influence instead of leaving it to "expectancy." But the medal is refused to the invention simply, according to the Report, because the original idea had been subsequently modified in its processes. To the actual mixing of the present material there may be two or three proffered claims, but to the original idea, and the original production of the Statuary Porcelain there is but one. There has been a determination to shirk this question on the part of the jurors, which of itself demonstrates ulterior and private considerations derogatory to their integrity and faith. Were there any sincerity in their wish to reward originality, were the declaration anything more than a cuckoo cry, here was an opportunity to have proved it.

We have no desire to enter further into these details, sufficient has been stated for further example and warning, but did our space admit, we should have included within our review the instances of Messrs. Wedgwood, Messrs. Rose, and other eminent manufacturers, to whom the award of a Prize Medal was obviously far beneath their merits, and unworthy their acceptance. The "doings" of the Jury in Class 30, "Sculpture, Models, and Plastic Art," have already received from the press generally, as well as in this journal, their merited exposure and condemnation, and we have no inclination to revert to a theme so ungrateful and so disheartening.

We have been prompted to the consider-

ation of those points in the working of the Exhibition from which have resulted its only failures, so baneful in their influence, chilling as they do the spirit of progress which its advent had warmed into life and activity. There was an opinion generally entertained and justly grounded, that with the most judicious action, some discontent would arise, and upon the strength of this, the most objectionable courses were pursued and tolerated. The old screen for injustice "it is impossible to please everybody" is confidently used, as though that were a conclusive commentary upon the general dissatisfaction. But it was never expected that every body would be pleased—and it was never desired—yet surely such direction should have been given, that those who were pleased should have been the efficient body who deserved that gratification and the non-competent might have remained in their merited displeasure.

As a general rule unfortunately the reverse is the fact; genius perforce is doomed to penance whilst dunces hold a jubilee. In the adoption of any scheme for a future Great Exhibition, the Exhibitors must and will require either the entire abolition of all prizes or publicity given to the names of the jurors before their works are sent for exhibition. Also prompt decision and publication of awards, accompanied by a register of the individual votes of the jurors.

We congratulate the directors of the forthcoming Exhibition at Dublin on their determination to abandon the distribution of prizes. This decision which has given general satisfaction they have publicly announced as consequent upon the marked dissatisfaction attaching to the awards of the late Great Exhibition of 1851, and we rejoice to find they are willing to profit by experience.

We purposed making some remarks upon the comparative standard of taste between the English and continental manufactures referred to occasionally in the "Report," but as we wish to connect this feature with some suggestions as to the means by which our deficiencies may be supplied, and as this will necessitate a reference to the present state and future prospects of the Schools of Design, we reserve its consideration for a future opportunity.

We now finally take leave of a subject which from its first announcement had our warmest and most active sympathies, and whose progress, exciting our deepest interest, drew from us those repeated suggestions and warnings which the exigencies of its position at times so critically demanded. In giving expression to our feelings, and to those considerations which justice to the interest of English manufactures prompted, we may almost necessarily have incurred the displeasure of those whom, if influenced by personal motives, it might have been politic to conciliate. But we have undeviatingly pursued the course we deemed right, irrespective of any ulterior consequences.

We had zealously laboured on the early and subsequent movement of the scheme to influence its general adoption by the industrial world; we had personally canvassed many eminent manufacturers both in England and the principal continental cities, and were successful in removing scruples and securing their valuable co-operation. We found also many comparatively or wholly unknown, whose works, we felt, needed but publicity to ensure that rank and estimate which their merit deserved—to whom the expenses incident to

a fitting and worthy contribution to the Exhibition, were matters of serious consideration, and in whose minds doubt as to direction and issue had caused hesitation and reluctance to embark in the venture—knowing from personal examination the value of their assistance, and nothing doubting that it must meet its due recognition, we offered such arguments as gained their adhesion.

To these we are now bound, in our defence, to explain and comment on the causes of our mutual disappointment and regret.

We have avoided multiplying instances of judicial error and mismanagement, or even to refer to numerous cases which have been brought before our notice—sufficient have been quoted to prove the fallacy of the system by which they were enacted, and we trust to exclude such agency from any future plan of the kind.

In conclusion we can but repeat our acknowledgment of the eminent and zealous service rendered to the cause of Industrial Art by his Royal Highness Prince Albert, whose stimulative intelligence was manifested in the promotion and furtherance of a scheme, the general success of which only his commanding influence could so comprehensively and so efficiently have consummated,—an intelligence and zeal, auguring for English manufacturers a future full of promise, which the value of their productions, despite the many disadvantages under which they have hitherto laboured comparatively with their continental rivals, assures us they will not fail to realise.

THE FINE ARTS

IN CONNECTION WITH

THE FUNERAL OF WELLINGTON.

A GREAT public funeral is essentially a pageant; the eye is appealed to throughout, and all that is exhibited is intended to inspire the spectator with a due sense of the greatness or glory of the deceased, as well as to pay a last befitting tribute to one whom the nation has delighted to honour. A refined taste is here, more than anywhere else, required to superintend necessary arrangements; for however pompous we may render the passage to the grave, the impressive lesson it reads to all sublunary greatness should ever be present to the mind, nor should splendour eclipse the one solemn fact commemorated by the funeral cortège. Without such refined taste however, even death itself may be made too hideous in theatric trappings, and this may be illustrated by the continental practice of two centuries ago, when enormous skeletons were occasionally introduced into the mortuary chamber, peeping forth from the hangings with a grotesque repulsiveness at once obtrusive and untrue. The ordinary education of the tradesman familiar with all the commonplace accessories of death, is here worse than useless, and the upholsterer and undertaker are the least fitted for the task, with their conventional ideas and restricted feelings. We must confess to a total weariness of spirit, when looking over the cemetery or church; the same reversed torches, roman urns, and stereotyped notions, are repeated until the mind tires with inanition, and we more than ever feel the want of a new idea; it must therefore be the mind of the artist to which we must appeal to fill the void, and when the greatest artists of past times have consented to the task, we have felt that to their successors in the present we should look to be relieved from the endless platitudes.

Entertaining these sentiments we noticed with much pleasure that Art was required to give its aid in honouring the Hero who has recently left a great void in England. To his Royal Highness Prince Albert we are indebted for this great

step in a right direction; and to his correct taste and clear judgment for its proper consummation. English artists have been by him confidently appealed to, and the result is satisfactory. The professors of the Government School of Design have worked with unremitting energy and zeal, and the success which has attended their labours not only reflects credit on themselves, but is a considerable advance onwards—a beginning, in fact, to lead to greater results.

In considering the solemn pageant to England's greatest general, and in contrasting it with the funeral obsequies of the great hero of Elizabeth's reign—Sir Philip Sydney—we may see no imperfect type of the difference between the England of her day and that of Queen Victoria. Sydney's funeral though styled "princely" depended chiefly on the noble train which followed it; the artistic portion was almost entirely contributed by the heralds, whose peculiar function it was to decorate the hearse and emblazon the banners. The hero-poet was borne to his grave in Old St. Paul's by fourteen of his retainers; his coffin covered with a velvet pall decorated with his arms and upheld by four of his most intimate friends. Little beyond heraldic display graced the public funeral of his royal mistress, Elizabeth. The procession walked from Whitehall to Westminster, consisting of such as by right of office should be there, the culminating point being the hearse containing her coffin, above which was laid "the lively picture of her Majesty's whole body in her Parliament robes," being a perfect life-sized effigy, with crown on head and sceptre in hand regally arranged as befitting a sovereign. A canopy was borne by six knights over the hearse, which was thickly clustered round with heralds bearing standards. The Marchioness of Northampton followed as principal mourner, her train being held by two Countesses. Such was the principal feature of Elizabeth's funeral.

This custom of placing the effigies of the deceased, "in their habit as they lived," on the funeral bier, was one of very ancient standing, and continued until comparatively recent times. In some cases it had a striking and impressive effect, but in others quite the reverse; and it may have been some such instance of ungraceful stoutness, as is visible in the print of the lying in state of the Prince of Tour and Taxis, in the last century, that led to the custom ceasing. James I. was thus placed in effigy in Westminster Abbey, the hearse and decorations being designed by Inigo Jones; and so was the restorer to the monarchy of the line of Stuart—General Monk—who, half a century afterwards, received almost regal honours in the same spot. The effigy was "coloured to the life," and attired in steel armour, glittering with gilt studs; over this was placed the ducal mantle, so arranged as to show the collar of the Garter round the neck, the crimson scarf fringed with gold, which supported the sword, and the Garter at the knee. The hearse on this occasion was designed by another great architect, Christopher Wren, to whom was confided the task of constructing and decorating it. It very greatly resembled that of King James I.; but was without the emblematic figures, more in accordance with the taste of the earlier period.

The funeral of the last of the reigning Stuarts—Mary II.—was remarkable for its solemn grandeur. Despite his constitutional coldness of manner, William III. loved his queen intensely. After lying in state at Whitehall, in a sumptuous bed, beside which the royal insignia were placed, and a throne for her royal husband, the Queen was removed to the Abbey in a funeral car of much simple elegance, but without any effigy of the sovereign. A group of heraldic banners was held around it, and gave solidity and culmination to this part of the procession.

But our business is rather to talk of heroes than of kings; and worthily has homage been paid to England's bravest sons by their countrymen. Marlborough achieved unbounded honour, and his descendants still possess the princely home of Blenheim. At his death, he was placed in his grave with a pomp and a military display, never surpassed in England. In 1806, one of the noblest and most unselfish of heroes—Nelson—was honoured with similar pomp; if, indeed,

the country was not more honoured in thus respecting so true a patriot. On this occasion a water-procession took place from Greenwich to Whitehall; a funeral-boat held the coffin of Nelson, and the civic barges in attendance gave brilliancy to the scene. The great artistic feature of the land-procession to St. Paul's, was the funeral car, and here some originality of design was exhibited; the body of the car was, with great propriety, constructed to represent a ship—the "Victory"—in which the hero died. At the stern floated the English banner; at the head a figure of Victory held forth a wreath; a black canopy and drapery were supported above all by four palm-trees entwined with laurel. This part of the design was very inartistic; and the combination of the different portions unsatisfactory. The undertaker had overpowered the artist, and the taste of the day was at a low ebb.

Wellington has fared better in the conduct of his funeral. We have seen a fit and proper reliance on the resources of Art, and a consultation of its professors in high quarters, which augurs well for the future, for it has rescued us from expensive common-place upholsterer's-work, and has given us in its stead a greater amount of artistic knowledge. The arrangements in Chelsea Hospital were characterised by much taste; and the lighting throughout was very effective and appropriate. From the dim ante-chambers, the visitor gradually approached the hall, where an abundance of gigantic candles lighted the draped walls; but the chief blaze of light was reserved for the throned bier, upon which it was cast with dazzling radiance by lamps concealed in the military trophies around. The bier was very properly considered throughout as the culminating point, and here, light and decoration were lavished; so that attention was irresistibly drawn to it and fixed there. One of the most striking effects was also produced by the arrangement of the soldiery; the bright colours of their costume, and the sparkle of their arms and armour, had a singularly fine effect, particularly in the more dimly-lighted rooms.

The car used in the procession to St. Paul's was however the great artistic feature of the funeral solemnities; as a design it merits praise, inasmuch as it is in advance of anything of the kind seen in London before; but we must own to the feeling of some want of unity in the different parts, and consider the wheels and the lower stage the most successful portion of the design.

The Lord Chamberlain having requested the superintendents of the department of practical Art in the London School of Design to suggest a suitable idea, the design based upon their general suggestions was given by the Art-superintendent, R. Redgrave, R.A., and having been approved by his Royal Highness Prince Albert, it was returned to the school to be completed. The constructive and ornamental details were then worked out and superintended by Professor Semper; and it is owing to his untiring zeal that the various manufacturers engaged upon it were furnished with proper drawings of its various parts. The details relating to heraldry and the textile fabrics, were designed and superintended by Mr. Octavius Hudson, another of the professors in the department; thus the whole thing has been designed and carried out in three weeks time, an incredibly short space when the difficulties attending it are considered, and which may be best understood by the official description that details its features, and narrates to whom they were consigned for execution.

The leading idea adopted has been to obtain soldier-like character and truthfulness; to ensure this, bier, trophies, and metal carriage, are all real and everything in the way of imitation has been studiously avoided. The car with its various equipments consists of four stages or compartments, the lowermost being the carriage, which is richly ornamented in bronze. It is twenty feet long by eleven wide, and has figures of Fame holding palms at each of the angles; the palms of victory along the sides; the former have been executed by Messrs. Stewart and Smith of Sheffield, the latter by the Messrs. Hoole of the same town. The wheels, which are by far the best portion of the design, are six in number, they have lions' heads in the centre, the

spokes being highly enriched with dolphins, &c. The wheels have been made by Messrs. Tylers of Warwick Lane; the lions' heads by Mr. Messenger of Birmingham, and the spandrels, moulding, and duke's arms, by Mr. Robinson of Pimlico. The modelling for all this bronze-work has been executed partly by Messrs. Whittaker and Willes, students of the School of Design, and partly at Messrs. Jackson's establishment.

Upon this carriage is placed the platform for the bier, which is entirely gilt, and of an enriched architectural character, constructed and modelled by Mr. Jackson, of Rathbone Place. At the sides are placed large military trophies of modern arms, helmets, guns, flags, and drums, all of which are real implements furnished by the Ordnance, and most excellently arranged.

Above is the bier, covered with a black velvet pall, diapered alternately with the Duke's crest, and Field Marshal's batons across, worked in silver, and having rich silver lace fringe of laurel leaves, with the legend around the border, "Blessed are the dead which die in the Lord." This fringe has been embroidered under the direction of Mr. Hudson, and worked chiefly by the female students of Ornamental Art in Marlborough House.

At the summit of the composition is the coffin, which thus becomes the principal object on the car, the crowning point of the whole, an arrangement as scholastically correct as it is strikingly proper. It was sheltered by a small canopy of rich tissue supported by halberts. The tissue consisting of silver and silk was woven by Messrs. Keith of Spitalfields. Upon the carriage and at the foot of the gilt platform were laid branches of real palm and laurel, and at the corners of the halberts and round the car were wreaths and festoons of the same; thus completing the truthfulness of the entire design. The horses were clothed in ancient funeral taste, being entirely covered with velvet housings, richly bordered with silver fringe, and emblazoned with the Duke's arms. The chief mourning carriages were also hung with emblazoned velvet; a very great artistic improvement on the ordinary mourning coach.

The streets of London presented an entirely novel appearance, from the erection of scaffolds for spectators. These were all so hurriedly constructed for use, that not many ornamental details were visible; but we had, here and there, a few instances that proved they were considered necessary; and some showed a good simple taste, which augurs a future intimacy between Art and necessity.

Temple Bar put on a new and solemn aspect. Its familiar features were entirely masked by enormous draperies hanging from its summit, where a gilt frieze of massive and elaborate design rested, upon which were placed vases of enormous proportions; round these were pending festoons of crape. The loops, fringes, wreaths, and other ornaments of the hangings were of silver.

The interior of St. Paul's Cathedral was most impressive, the light of day was excluded by black curtains, and gas only used, to give due effect to the vast and solemn scene. A circle of light surrounded the dome, and the pillars and pediments of the nave were bound by the same brilliant outline. There was a vastness and repose, a sombre grandeur about the whole internal arrangements, fully in character with the great and mournful event which had called forth the preparations. For these arrangements, and those at Chelsea, we know that the aid of such men as Professors Cockerell and Donaldson had been asked; and the result proved the soundness of the judgment which had required such assistance.

Of the Procession itself, we may speak, as of the greatest military pageant which had ever been displayed in London. There was a striking grandeur in the vastness of the line of soldiery, and the admirable discipline they displayed. The variety of colour and costume was a study in itself, as impressive and artistic as any other portion of the preparation for the obsequies.

Thus honoured by a Nation's respect, WELLINGTON has passed to his last home among the bravest and best of England's sons. Was it not well that Art rendered its tribute of homage

to the Man who had aided her progress by securing her freedom! Wellington fought, not that he loved War, but that War should establish Peace.

We must offer a due tribute to the public assembled, who themselves made an important part of the display; the solemnity, quiet, and admirable feeling exhibited, was worthy of the country. The crowd could not have been more orderly if it had filled the aisles of a church.

CHEMICAL GLEANINGS.

The Ancient Papyrus.—Signor Parlato, botanical professor at Florence, has recently been engaged in conducting investigations on the papyrus plant, and in comparing the papyrus of Egypt with that of Sicily. The great interest attaching to papyrus has caused it to be investigated by so many naturalists that we might reasonably have supposed its true botanical identity to have been well made out. Before the researches of Signor Parlato, botanists had agreed to refer it to the *Cyperus Papyrus*,—now growing more plentifully in Sicily than elsewhere. From Egypt it has altogether disappeared. The first mention of the growth of papyrus in Sicily was made in the tenth century by an Arab traveller, who relates how he saw it growing in the neighbourhood of Palermo. Before this period no mention had been made of it as a plant of Sicilian growth—hence the inference according to Signor Parlato that it did not exist in Sicily at a period of great antiquity, but was introduced there by the Saracens; an opinion countenanced by the term *Syriaca*, by which it was known. Now the papyrus having disappeared from Egypt, no means of ascertaining by comparison with living Egyptian specimens the identity or want of identity between the Sicilian and Egyptian species was possible. Signor Parlato has however determined by botanical investigation of dry specimens, that the present Sicilian plant is of a different species from that of Egypt, which he believes to be identical with the Nubian papyrus. Hence he suggests the name of *Cyperus Papyrus* to the latter exclusively; and the name of *Cyperus Syriacus* to the Sicilian species.

Method of obtaining Direct Positive Photographs upon Glass, by M. Adolphe Martin.—This gentleman in his communication to the Paris Academy of Sciences, regrets that collodion sun-pictures—notwithstanding the ease of producing them, and the delicacy of their execution—are, nevertheless, frequently deficient in harmony. With the view of remedying this defect, M. Martin has devised the following plan of operation, which he states to have been most satisfactory:—"The collodion which I employ," says he, "is composed of an ethereal solution of gun-cotton, obtained by treating 2 grammes of cotton with a mixture of 50 grammes nitrate of potash, and 100 grammes of sulphuric acid. The cotton when thus prepared, when well washed and dried, is entirely soluble in a mixture of 10 volumes of ether and 1 volume of alcohol, which constitutes the solution, to which about 1 gramme of nitrate of silver transformed to iodide is now added, having been previously dissolved in 20 grammes of alcohol by means of an alkaline iodide—iodide of ammonium being used by preference. The plate of glass, covered in the usual way with a thin layer of this substance, is plunged before it becomes dry into a bath, composed of 1 part distilled water, $\frac{1}{2}$ of nitrate of silver, and $\frac{1}{4}$ of nitric acid. Afterwards it is plunged into another bath of sulphate of protoxide of iron, and finally washed with care. Up to this moment the image has remained negative, but on plunging it into a bath composed of the double cyanide of silver and potassium, it immediately becomes positive. All that now remains is to wash it, cover it with dextrine, dry, and finally mount it. The cyanuret bath which I employ, is similar to that used by Mr. Elkington. It is composed of 1 litre of water, 25 grammes of cyanuret of potassium,

and 4 grammes of nitrate of silver. I have only now to remark, that this process has always yielded me proofs, and which proofs are invariably positive. Their perfection entirely depends on the amount of manipulative care brought to bear in their development."

On the Chemical Constitution of White-lead.—We mentioned in a former collection of our gleanings that recent discoveries had thrown light upon the chemical constitution of ceruse or white lead: that instead of being a carbonate of lead, as had all along been supposed, it is a mixture of carbonate of lead and hydrated oxide of lead, in varying proportions. The subject has recently been further investigated by M. Chas. Barreswill and M. Thenard, who arrive at a similar conclusion. Considerable difficulty is experienced by these able chemists in accounting for certain results, although quite agreed as to their existence. "One cannot see the reason," says M. Barreswill, "why it is that carbonic acid which decomposes basic acetate of lead does not attack the basic carbonate of the same metal, nor how the carbonic acid if it attacks the ceruse, can traverse the whole thickness of it, and affect the metallic lead within; except indeed we choose to grant that ceruse is not the only stable combination which carbonic acid is capable of forming with oxide of lead. Experience has demonstrated to me," he goes on to say, "that white lead when placed in contact with carbonic acid, absorbs the latter simultaneously with losing its water of combination. The reason of this seeming anomaly was investigated by M. Barreswill, and is referred to the circumstance that neutral anhydrous carbonate of lead when placed in contact with basic acetate of that metal, is forthwith transformed into hydrated basic carbonate. These recent contributions to our knowledge of this important pigment throw some light on the difference formerly so inexplicable in artistic qualities between white lead from different manufactories, or the same manufactory at different times."

ART IN THE PROVINCES.

WORCESTER.—The first annual meeting of the friends and patrons of the Worcester School of Design, was held at the beginning of the past month; Lord Ward presided on the occasion, and allowed the room at the Guildhall in which the assembly met to be decorated with some of the pictures in the Dudley collection. It is gratifying to know that, the exertions of Mr. Kyd, the head-master, to advance the prospects of this school have been so far successful, that the number of his pupils reached in October last, 172. Mr. Kyd commenced his duties with two pupils only in his morning class, and from thirty to forty in the evening.

LEEDS.—This important manufacturing place, following the example of a few other large provincial towns, such as Liverpool, Birmingham, Manchester, and Bristol, has at length established for itself an Academy of Fine Arts. We wish the promoters and aiders of this new Institution all the success they deserve, for we are of opinion that such societies are of infinite advantage as schools for the young artist, while they contribute to foster a taste among the public who may procure access to them. There are thousands and tens of thousands in the country who have no opportunity whatever of becoming acquainted with pictorial art, unless it be brought almost to their own doors; provincial academies will be the means of introducing them to the highest branches of art, and provincial schools of design will teach them the lower grades; while each may materially assist the other in advancing their respective interests, and in calling forth the intelligence of the community at large while administering to their gratification.

BURY ST. EDMUNDS.—The restoration of the fine old Norman tower of St. James's church has at length been completed at a cost of nearly 3500*l.* a sum raised by the parishioners with the assistance of liberal contributions from the nobility and gentry of the surrounding neighbourhood.

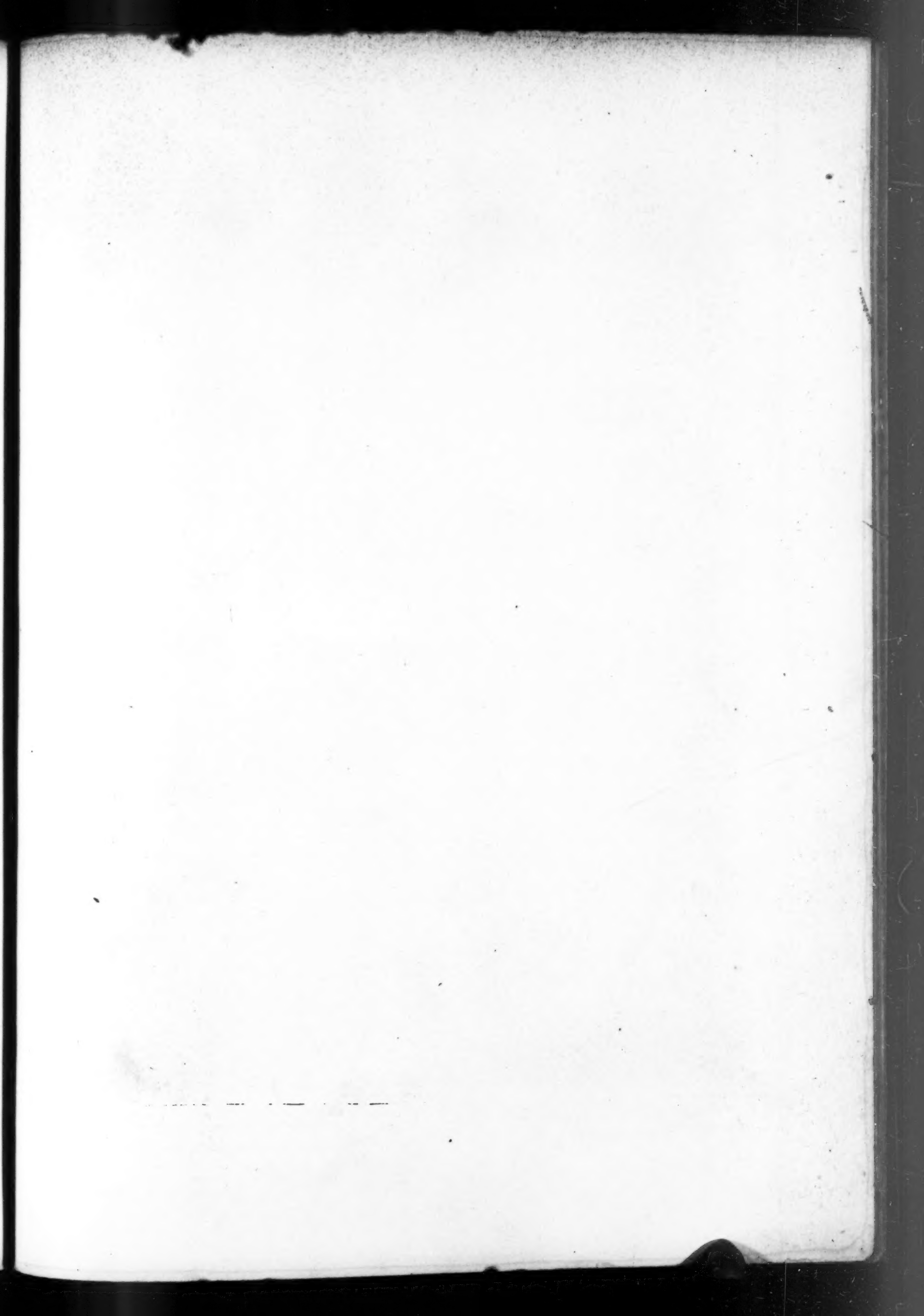
BIRMINGHAM.—A Banquet in honour of Art and Literature is announced to take place here early in January. We understand a number of eminent literary men and artists have consented to be present.

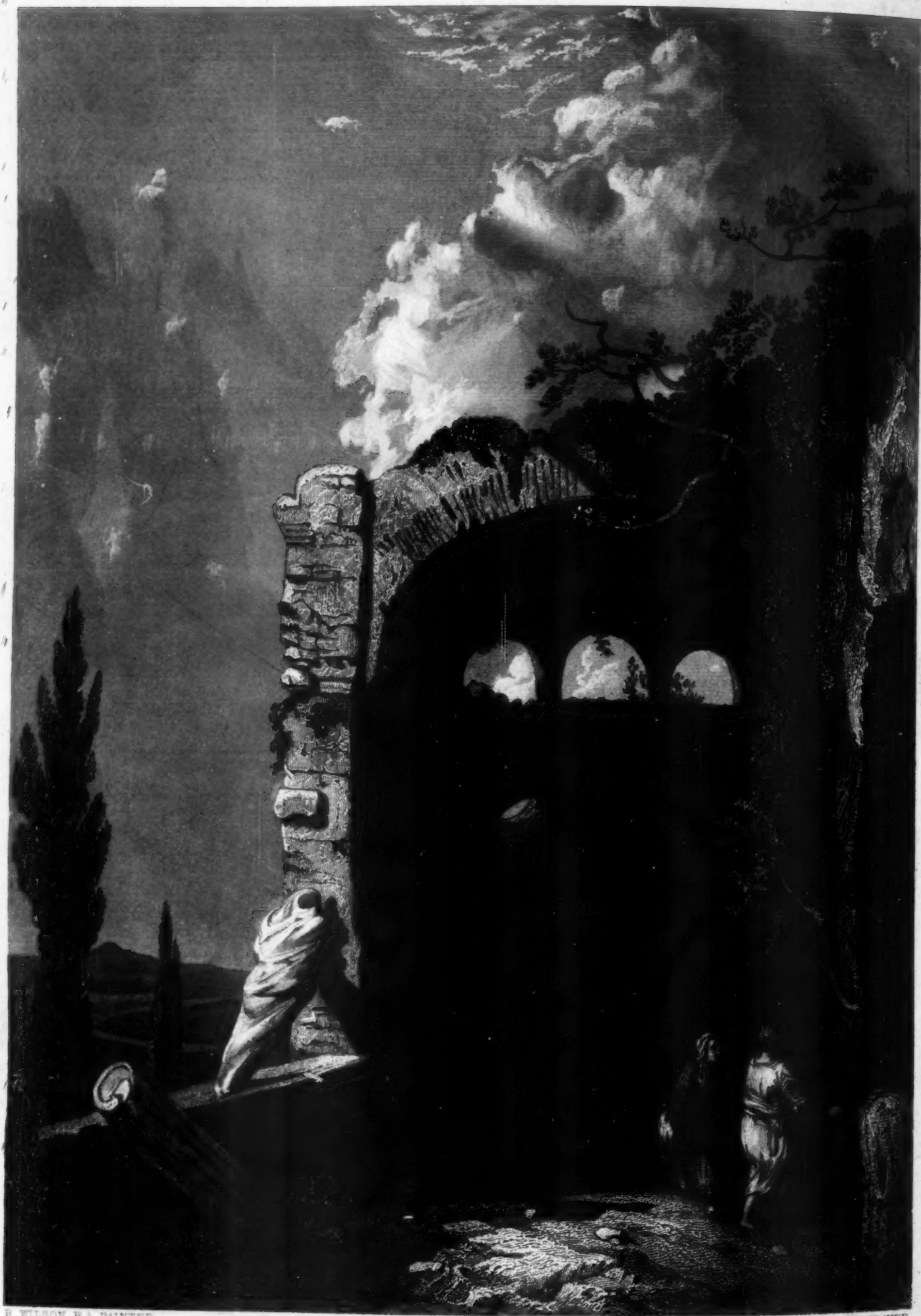
THE ART EXHIBITIONS.

THE patronage which has of late been extended to panoramic exhibitions has called into existence a great variety of this class of Art. We have seen works of this kind, very indifferently executed, command a large share of public attention because they were brought forward with the character of unquestionable truth and constituted representations of most interesting material. Our relations with the remotest parts of the world popularise at once truthful delineations of localities, of which the names only are known to us, as magnificent monuments of our commercial enterprise, or memorable sites of martial achievement. On works of this class a greater amount of artistic skill is now exercised than has ever before been devoted to them. The success of some has been triumphant, and to insure a similar result for others eminent talent is employed; some of the works therefore which we have now to notice are productions of the highest order of merit. The beauty of dioramic illusion enhancing the effect of well executed pictures has extended the popularity of these representations so much, as amply to remunerate the artist when his subject-matter is interesting, and thus, of late, painters of distinction have entered the panoramic arena, and some of their works merit the highest encomium that can be passed upon them. To notice these exhibitions, and to mark their progress—for they have advanced of late years very considerably in every good quality—is one of the pleasurable duties of our province, especially at a period of the year when this is expected at our hands by those who seek holiday entertainments of an instructive character.

In the Baker Street Bazaar there is now open a moving diorama of Hindostan, commencing with Fort William, the citadel of Calcutta, and terminating at Gangotri in the Himalaya—that is, the diorama illustrates the interesting material found on the banks of the Ganges, from Fort William to its source. When we say that the figures and animals have been painted by Haghe according to national and characteristic truth, this is a sufficient guarantee for the excellence of those very important parts of the pictures. The shipping has been very skilfully treated by Knell, and the landscape is the work of Philip Phillips, after sketches by gentlemen who have resided many years in India. The views are very numerous, we cannot even afford space for the titles of all, but a few of the most striking may be mentioned. The Ghats on the banks of the Ganges, as Prinsep's Ghat, Babu Ghat, Chaudpaul Ghat, and other noble erections, constitute some of the most beautiful features of the river-side scenery. There are also subjects not less interesting as showing the inhabitants, the customs, and productions of the country, "Offering Lights to the River," "Barrackpore," "The Elephant Establishment," "Plassey," "Moorsheadabad," "Rajmahal," "The Foolish Fakir," and a long list of others in which British India is amply illustrated.

The panorama of Waterloo is again brought forward by Mr. Burford. This has been a very favourite picture with the public. It affords a view of the positions and dispositions of the two armies. The period chosen by the artist is that towards the end of the day, when the first column of the Imperial Guard, which had been hitherto in reserve, is defeated by the British Guards and artillery: the moment wherein the words attributed to the Duke were uttered, "Up Guards and at them," which the Duke, by the way, has said that he did not remember, though he may have given some similar command. The utmost confusion prevails in the French column, which cannot now deploy, and must therefore retire in a shattered mass from which not one company could be formed. At the same moment a cavalry conflict is going on, the 1st and 2nd Life Guards, or what remained of them, are charging cuirassiers supported by the 23d Light Dragoons. At the same time, a mass of French infantry attempting to turn the right of Maitland's brigade is charged in flank by Gen. Adam's brigade, and repulsed. The episodes are so numerous that it is impossible





R. WILSON, R.A. PAINTER.

T.A. PRIOR, ENGRAVER.

RUINS IN ITALY.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.
1 FOOT 6 IN. BY 11 IN.

PRINTED BY D. VINTAGE.

even to mention a few of them. The whole is executed with great spirit.

At the Polytechnic Institution, the dissolving views are succeeded by pictorial compositions illustrative of the "Midsummer Night's Dream," deriving animation from living representatives of Queen Titania and her fairies. These views are also of the dissolving class, and are appropriately all sylvan compositions presented under night effects. The idea is novel, and will undoubtedly be improved into something very attractive, as are all the entertainments of this institution. This is the commencement of a series of illustrations of this kind, to be extended, as we understand, to others of Shakspeare's plays, and there are some which we think will tell in this manner even more effectively than the "Midsummer Night's Dream." The scientific lectures here are also extremely interesting. They are brief, and the points dwelt upon are results not theories; and these are communicated in a way which cannot fail to make an impression on the mind. The generation, for instance, of electricity is illustrated on an extensive scale by means of a large steam apparatus, and the effects thus produced transcend all that can be witnessed through any ordinary means.

At the St. George's Gallery, at Hyde Park Corner, we make a pilgrimage through the Holy Land, by means of the diorama painted by W. H. Bartlett, from original sketches made on the various sites represented. The first part shows the route of the Israelites, across the Wilderness, from Suez to Mount Sinai, and the borders of the land of Edom. The whole series is divided into four parts, containing thirty-three pictures: all of high excellence in execution, and deeply interesting as to subject-matter, but of these we can only mention a few. In the first picture we see the Red Sea, with Suez, and the mountains which close the view; then follow—"The Valley of Feiran," "The Plain of the Law Giving," "Mount Sinai and the Convent of St. Catherine," "The Interior of the Convent of Mount Sinai," "The Commencement of the Land of Edom," and "The Land of Edom, with the Mecca Caravan." We see in the second part various views of Petra, Mount Hor, the Dead Sea, the Wilderness of the Dead Sea, wherein the Saviour is supposed to have been led to his temptation, and whither David fled from the face of Saul. These are succeeded by coast views, as Mount Carmel and the Bay of Acre, Tyre, Sidon and Beyrout, Baalbec, Damascus, with Jerusalem from the Mount of Olives, and numerous views, within and without the city.

There is also at the Egyptian Hall, Piccadilly, a moving diorama of the Holy Land, whereby the spectator is conducted from Matarreh, in Lower Egypt, through Arabia, Syria, and Palestine; the whole drawn and painted with masterly effect by Warren, Fahey, and Bonomi. Petra is here admirably illustrated in various views, showing every striking feature of the City of Desolation. We are conducted to the ford of the Jordan, where the Saviour is supposed to have received baptism at the hands of John; and here it is where the pilgrims rush into the river, and if any are accidentally borne away by the stream, their brethren regard their fate with envy, as it is believed that death by the water of the sacred river cleanseth from all sin. Thence we journey to the promised land and the Dead Sea, and see the mountains of Moab, and afterwards comes Hebron where the patriarch Abraham dwelt. The picture in which Solomon's pools are shown is highly effective; the features of the material are not striking, but what there is of objective is skilfully disposed of. At the distance of six miles from Jerusalem is Bethlehem, of which an interesting view is afforded, and Jerusalem is seen from the Mount of Olives. Of subjects in Jerusalem there are the interior of the Mosque of Omar, the Pool of Bethesda, and various compositions illustrating the manners of the modern inhabitants.

At the Gallery of Illustration, in Regent-street, the "Campaigns of Wellington" are still on view; an exhibition admirable in itself and of especial interest just now.

At the Colosseum, are both the pictures which

have so long interested the public, that of Paris by night—and the wonderfully elaborate picture of London. These pictures are shown alternately—London by day, and Paris by night. The interest of these two pictures will long be sustained by the truthful representation of the one; and, in addition to this quality, the charming illusion of the other.

The panorama which is exhibited in Regent Street, and describes a voyage to Australia, and, what is more important to emigrants, the country which they are about to adopt as their future homes, has been visited as a matter of business by hundreds who have already departed, and hundreds who contemplate departure for Australia. The first scenes of this diorama presents some of the most beautiful marine effects that can be conceived, commencing with Plymouth Sound, where we see an emigrant-ship with her blue Peter hoisted, as on the eve of setting sail. This is followed by a night view of the Eddystone Lighthouse; after which we traverse the Bay of Biscay, with the usual Bay of Biscay sea, which always tries the "sea legs" of landmen; Madeira, Teneriffe, and Rio, are successively passed, then the Cape, the Island of St. Paul, and the Whaling Ground. In the third part we see Melbourne, Mount Macedon, the Valley of Heidelberg, the Valley of the Goulburn, the Snowy Mountains of Australia, the Town of Geelong, the Diggings, Mount Alexander, and indeed everything that can interest an intending emigrant, and can be represented in a diorama; and we believe that the descriptions, being from the sketches of Mr. Skinner Prout, who has resided for years in Australia, are most perfectly truthful. His coadjutors were Mr. Robins and Mr. Weigall, and these artists have acquitted themselves with their usual talent. The approach of the Christmas holidays, when these exhibitions are so much sought after, is a sufficient apology for our again introducing a notice of them in our columns.

THE VERNON GALLERY.

RUINS IN ITALY.

R. Wilson, R.A., Painter. T. S. Prior, Engraver.
Size of the Picture, 1 ft. 2 in. by 10 in.

THIS is the companion picture to that we engraved and published some months since, under the title of "Hadrian's Villa." Although we have consulted several of our friends who have travelled in Italy, we have been unable to ascertain with certainty the precise locality it represents, although there is little doubt of these ruins standing at no great distance from Rome.

If Wilson had been a painter of architecture only, he would unquestionably have selected some more ornamental edifice than this, which, though interesting as a relic of past ages, has little to recommend it as the subject of a picture; but he has used his scanty materials in the best manner by imparting to them a solemnity of treatment in accordance with the feelings they would naturally excite; and, when seen, as he has painted them, in the atmosphere of his warm silvery colouring, we scarcely wonder that he was tempted to sketch this solitary fragment of old Roman architecture. Indeed, the main interest of the work lies in its colour, and as the engraver's art does not reach this, the subject, as a print, loses its highest beauty.

Artists, and not unfrequently the most experienced and clever among them, fall into mistakes in their selection of subjects; there is much in nature that catches the eye agreeably, and so far seems adapted for illustration; but, in some way or another, it does not compose well into a picture, or becomes far less attractive when seen on the canvas than when it allured the painter to transfer it. Wilson, when he had put the finishing touches to his "Ruins in Italy," must have assuredly felt this, and, we doubt not, would have admitted it. His pictures, however, are not to be picked up every day, and whatever he painted is really valuable as a work of Art, even allowing for the degrees of excellence which the productions of every artist exhibit by comparing each one with himself.

MINOR TOPICS OF THE MONTH.

PROSPECTS OF BRITISH ART.—For the first time, a Royal speech at the opening of Parliament contains a clear and definite reference to the state of British Art. The paragraph alluding to the subject is this:—"The advancement of the Fine Arts and of practical science will be readily recognised by you as worthy of the attention of a great and enlightened nation. I have directed that a comprehensive scheme shall be laid before you, having in view the promotion of these objects, towards which I invite your aid and co-operation." There is something in the wording of these sentences which inspires us with confidence as to the future: a "comprehensive scheme" allows a wide margin for speculation, but it would be idle for us to say what and how much it may embrace; we can wait patiently for its dénouement in the full assurance that if something commensurate with the importance of the subject had not been intended, such announcement would never have passed the lips of the Queen. Hitherto whatever of government aid the Fine Arts of this country have received, has been doled out with a sparing and too grudging hand; they have scarcely been deemed worthy an hour's discussion by the assembled representatives of the people; a turnpike-road trust, a railway of perhaps twenty miles in length, an "act to amend" some act that scarcely fifty people care about, have occupied more of the time and attention of Parliament than a matter of such vast importance morally, and even commercially, as the welfare of Art in Great Britain. Our rulers have, with very few exceptions, been mentally blind to its beneficial influence upon the community, or have been so wrapped up in schemes of self-aggrandisement or party prejudice as wilfully to neglect one great means of human civilisation. It is now, however, only fair to presume that a new order of things is about to arise, one that will place England nearer to the level—it will be long ere she quite reach it—of other great states in this respect: the paragraph we have quoted, coupled with the intended purchase of ground for a new National Gallery, to which we have elsewhere referred, is full of favourable promise. Happily the question is not a political one, in the ordinary acceptance of the term, though it is undoubtedly one of a wise policy; all parties may entertain it with a certainty that they will have the best wishes of the public in bringing it to a successful issue: the time is fully ripe for the carrying out a "comprehensive scheme" for the advancement of the Fine and Industrial Arts. Happily, we have the example as well as the influence of Prince Albert to stimulate the movement; but for him, assuredly, it would have been much longer postponed.

THE ROYAL ACADEMY.—On the 5th of November, the Royal Academy elected as an Associate, Frederick Goodall, Esq. An associate engraver was not chosen; this election being postponed to await the result of certain discussions now proceeding in the Academy, upon which depend, for a time, at least, the question whether or not engravers shall be admitted to full honours. The election of Mr. Goodall is honourable to the artist; but honourable also to the Academy; it is new evidence of that liberality which we rejoice to find prevailing in its councils, and from which we augur the best and happiest results to Art. Mr. Goodall was never a student of the Royal Academy; heretofore it has been the almost invariable custom of that body to promote only pupils educated in their own schools. In this departure from "old custom," we see ground for warm congratulation to the Profession generally. It is understood that Mr. Horsley and Mr. Millais were the candidates nearest to success. The honour has justly fallen upon Mr. Goodall; he is eminently entitled to it; his works have been among the most remarkable of the age and country; a few years ago, while little more than a boy, he astonished all lovers of Art by the matured knowledge he exhibited; his pictures were not alone efforts of genius; they were also results of industry. But he was educated in a good school: his father

is the eminent engraver, who is even now in his prime; and he is one of a family, all of whom are remarkable for abilities far beyond the usual order. Mr. Frederick Goodall is still young; his two latest pictures, that of 1851 and that of 1852, have been his best; he is therefore but commencing a career which is almost sure to be one of augmented honour. While his merits as an artist are great, and universally acknowledged, his character stands among the very highest for integrity, urbanity, and modesty. In all respects he is an acquisition to the Academy, and we rejoice to find him in its ranks.

THE BRITISH INSTITUTION.—The works left for copying after the close of the exhibition of the old masters, are some of the most attractive of the collection: among them are a river scene by Cuyp, a subject near Dort, simple in effect and easy to copy; Claude's picture, "Trojan women setting fire to the ships of Æneas," which was not attempted; a landscape by Berghem; "Thomas, Earl of Arundel," by Rubens; "St. Francis at Devotion," by Murillo; "Titian's daughter," "Lang Jan and his wife," by himself; "Admiral Keppel," by Reynolds, &c. Some of the works are extremely difficult to copy, and in the case of large pictures, when the copy equals the original in size, unless it has been made by an experienced artist, a failure by being magnified is too painfully obvious. Having attained a certain power, the copyist may turn to valuable account any memorandum he may make, but the tyro will acquire nothing, not even mechanical facility, from his elaborate transcript. Cuyp's picture is effectively and spiritedly copied by Morneswick, and on a small scale by Cobbett, and in water-colour with much sweetness by Whicheston. Several copies with various success have been made of the small Berghem. The deep and rich glazes of the picture are extremely difficult to reach. Hobbema's landscape and figures is attractive only to those who have been schooled into a love of simple and natural effects, it is the most difficult to copy of all the works that have been left. Rubens's portrait of the Earl of Arundel has been in one instance copied with much success, but there is no name to the work. The head of Murillo's "St. Francis at Devotion" is a masterpiece. There is no attempt at copying this in anywise successful. In a collection of small sketches and fragments by Bowles, there is much merit; they give the colour and composition of many of the works and portions of others. The head of "Lang Jan's wife" is especially admirable. Of the picture called "Titian's Daughter" the copies are numerous, but few of them approach the colour and touch of the original. The character of Reynolds's "Admiral Keppel" has been successfully imitated in a copy to which is attached the name of Paul, but the mask is unsuccessful both in texture and colour, it yet wants a warm glaze. This head is among the most highly finished of the works of Sir Joshua. "Lang Jan and his wife" is an admirable picture. The lady is worthy of Antonio Vandyck. The copies manifest the difficulties of the work. A picture by Fyt shows a "Dog seizing a Boar's Head," and another by Snyders presents a "Boar Hunt;" from these two pictures a composition of much excellence has been made by W. R. Earl. The best of these copies are of course by artists skilled in the imitation of texture and manner, but there are others so crude as to show that the essayists are not equal to the manifestative *chique* of the old masters.

SOCIETY OF BRITISH ARTISTS.—Some alterations and modifications of existing rules relative to the admission of members into this society, have recently been made by the Council, which there is no doubt will prove of benefit to the institution generally. Hitherto every member on his admission was compelled to pay a kind of entrance-fee, of ten guineas; in future this fee is to be altogether abolished. With regard to the admission of new members, it has been determined that a majority of the members, desirous of admitting one or more candidates, are competent to ensure such election provided their wishes are made known to the Council, in writing. The other names remaining on the

list, may be selected from at any time the society thinks fit. This mode of election it is thought will be far more agreeable to candidates than that formerly employed.

THE NEW YORK EXHIBITION.—To this assemblage there have been, we understand, few English contributions. This is not to be wondered at; from the first announcement, there was a "confusion" about the plan which straight-forward English manufacturers did not like; there was a lack of confidence in the Prussian and the American, who were to all appearance, if not in reality, the only responsible parties; there was no security, nor the semblance of security, for the safety of any articles committed to the care of those gentlemen. It was difficult to discover any mode by which good could arise to the contributors, although of evil to them there were many serious prognostics. It is, therefore, we repeat by no means surprising that very few contributions should have left England for America. Had the measure been a government measure, or had the scheme in any way been identified with the government of the States, the English artists and manufacturers would have rejoiced to identify themselves with it; but from the announcement of the scheme up to the present moment, the American government has anxiously desired to be represented in this country as in no way part or parcel of the undertaking, which was to be regarded in England as a purely private and personal venture. In this light we have always regarded and reported it, and already many of our readers have thanked us for preserving them from a difficulty which might have been serious; we believe that our warnings have been received wisely as well as widely, and we are by no means, all circumstances considered, disposed to regret that England will be very inadequately represented in New York; but, at the same time, we earnestly desire to impress upon the minds of our brethren on the other side of the Atlantic, the knowledge that this disadvantage—to us as well as to them—has arisen solely from want of confidence in the parties by whom the scheme was concocted and has been so far carried out.

THE ANTIQUARIAN ETCHING CLUB.—It may interest some of our readers, hitherto not acquainted with the fact, to know that there exists a society under this denomination; it was established for the purpose of preserving some records of those vestiges of antiquity which time and the rage for improvements have yet left us, and which deserve to be rescued from oblivion. The Club consists of two classes, members and subscribers; the former are the artists who pay no subscriptions, but are qualified by the annual presentation of three etched plates, their own works, impressions from which—one from each—become the right of all the other members, and of the subscribers who are qualified by their subscriptions. The society has already produced three volumes, containing nearly three hundred engravings of most interesting places and objects scattered over the whole country. Mr. J. R. Smith, of Soho Square, is authorised to answer any application that may be made by persons desirous of attaching themselves to this Institution.

PICTURE GALLERIES.—We lately published an essay upon methods of lighting picture and sculpture galleries, a subject of great importance, more particularly as failure has been the rule with our architects. We have much satisfaction in stating that the remarks we thought it right to print upon this subject have already borne fruit; the method of lighting which we have advocated as the best for picture galleries has been adopted by Messrs. McClure and Son, of Glasgow, in their new picture gallery, with great success. The architect however has not adhered in every respect to the plan illustrated in our Journal, he has made the skylights too long for the room and consequently the end walls are not equal to the side walls for hanging pictures favourably; had he covered the ceiling at the ends as well as at the sides, his success would have been complete. As it is Messrs. McClure's gallery has excited much admiration in Glasgow, and it is universally felt that the pictures which it contains are admirably lighted. We have

much gratification in further stating that the remarks published in the *Art-Journal* upon this subject have attracted the attention of a distinguished amateur who is about to build magnificent galleries for his fine collection, and to have them lighted upon the plan advocated by us: we shall have the pleasure at a future time of reporting upon them when completed. In the meantime we recommend the plan to Government as the best for their new National Gallery.

MR. W. S. WOODIN'S CARPET BAG AND SKETCH BOOK, AT THE ROYAL MARIONETTE THEATRE.—The London press seems unanimous in commendation of this entertainment, and we cordially bear witness to its amusing and novel character; but our province is more specially to notice the scenes of the Sketch Book. They form a series of very elaborate and clever representations of public buildings, and scenic displays of the great metropolis, principally painted by Mr. Woodin, Sen., whose pictures of genre subjects frequently adorned our public exhibitions, previously to his entering the commerce of artistic productions.

THE LATE DUKE OF WELLINGTON.—Mr. Alderman Copeland has just produced an admirable bust of the late Duke of Wellington, in statuary porcelain, from the model by Count D'Orsay. As a work of Art it is unexceptionable, and it will be highly prized by those who desire a faithful likeness in sculpture of the illustrious warrior.

MR. CHARLES MARSHALL, of Her Majesty's Theatre, is now occupied in painting a moving diorama, portraying the most memorable events in the history and life of Napoleon Bonaparte. Among the scenes intended to be depicted are the battles of the Pyramids, the Nile, and Waterloo, the memorable passage of the Alps, the coronation in Notre Dame, the burning of Moscow, St. Helena, and the gorgeous ceremony of the re-interment in the Hôtel des Invalides, Paris. It is proposed to be opened to the public in a locale expressly built for it, in the Regent's Quadrant, about the month of December.

THE CHEVALIER SLINGENYER, the eminent Belgian historical painter, has, during the past month, visited London under the highest recommendations from the Court of Brussels, for the purpose of painting a grand picture representing Wellington at Walmer Castle, in company with his daughter-in-law the Lady Charles Wellesley, the physician, and the other persons who were in attendance at the Duke's last moments. The present Duke however refused to give any assistance for the portraits on the locality, excepting upon condition that the picture should neither be exhibited nor engraved. An artist from Berlin, sent here by His Majesty the King of Prussia, for a somewhat similar intention, was also met by the present Duke's refusal. His Grace may have his own private reasons for these acts, but they certainly seem to us uncourteous, and on public grounds are much to be regretted.

SILICIOUS STONE.—Among the various kinds of artificial stone which the manufacturers of ornamental works for building and mere decorative purposes have recently introduced, the silicious stone of Messrs. Ransome & Co. of Ipswich, occupies a high position for the facility with which it may be moulded into any form, and for its durable qualities, so far as the latter have been tested by exposure to wet and frost. The peculiar characteristics of this material are that it is of a perfectly uniform composition, and is not subject to contraction when undergoing the process of kiln-drying, as most other kinds of artificial stone are. Lime or clay is the chief ingredient in the principal of these, while the stone made by Messrs. Ransome is silicious or flinty; composed of fine pure sand united by a fluid, which mixture when dried in a kiln, becomes hardened into a kind of glass. The chemical fact on which the discovery of this stone is based is the perfect solubility of flint, or any silicious material, when subjected to the action of caustic alkali (soda or potash) at high temperature in a steam boiler, or in cylinders communicating with such boilers. Flint or silica, is a combination of oxygen gas with a peculiar base (silicium or silicon), and is technically an acid, though without the ordinary

properties of acids. On being heated with caustic soda at a very high temperature there is formed a thick jelly-like transparent fluid of pale straw colour, which is a hydrated silicate of soda, containing 50 per cent. of water; and which, if exposed to the air for a time or heated, loses a part of its water and solidifies into a substance capable of scratching glass. The history of the silicious stone will now be readily understood. The fluid silicate of soda having been obtained as already described, it is mixed with sand and other material, which may vary according to the required result, and thus forms a kind of thick paste, moulded readily into any shape. Exposed for a time to the air, this gradually hardens by the evaporation of part of the water, and when put into a kiln the water is more rapidly and completely given off, the result being a perfectly solid mass, the original particles of sand being now cemented together by a kind of glass formed by the silicate of soda raised to a red heat. The whole amount of water in any given quantity of the unburnt stone does not exceed one-tenth part of its volume, but the total amount of contraction is extremely small and scarcely perceptible in any case. This brief description of the silicious stone will prove its perfect adaptability to every kind of out-door plain and ornamental work, as well as for the flooring of halls and public edifices. We understand that many architects are already employing it to a considerable extent in buildings they are erecting.

APPLICATION OF GUTTA-PERCHA TO LITHOGRAPHY.—M. Perrot, who is well known in France, and also in this country, for his practical application of science to the improvement of the art of printing, &c., has succeeded in so purifying gutta-percha as to obtain it perfectly white, and at the same time in sheets as thin as the finest paper. This purified gutta-percha receives lithographic impressions in a manner far superior to india-paper, and the impressions thus obtained exceed, both in force and beauty, those taken on paper. The gutta-percha being transparent, a reversed view of the lithograph is also obtained by laying it on a white ground, as that of a sheet of paper or otherwise. M. Perrot submitted some specimens of his invention to the Paris Academy of Sciences at their meeting, 2nd November.

MINIATURE OF THE LATE DUKE OF WELLINGTON.—It is stated in the French papers that the Marquis of Hertford recently purchased at the sale of the Countess d'Hijar's effects, at Versailles, a miniature, by Isabey, of the late Duke of Wellington, which was painted in 1818. The work appears to have caused unusual competition; and it was not till the Marquis had bid 10,601*fr.* for it, upwards of 440*l.*, that it was knocked down to him.

THE GREAT EXHIBITION.—The last sale of relics of the Great Exhibition took place in Hyde Park on the 9th of November, and consisted of the enormous blocks of coal, granite obelisks, slabs of stone, &c. &c., which were arranged outside the western entrance. There were forty lots in all, and they fetched very low sums. The beautiful granite column and pedestal from the Cheesewring Quarries realised but 48*l.*; the enormous block of coal from the mines of Stavely, Derbyshire, estimated to weigh twenty-four tons, brought twelve guineas; it cost the proprietor to raise it from the mine, and transport it to Hyde Park, nearly 700*l.*: an instance among many others of the enormous cost paid by some parties to contribute to the "world's show."

THE GATES OF ORNAMENTAL IRON-WORK manufactured at Coalbrookdale, and which for so long a period graced the transept of the Great Exhibition, have been placed in Kensington Gardens, and will form in future the entrance from Rotten Row to the great central walk. The vases and pedestals engraved in our "Illustrated Catalogue of the Great Exhibition," have been mounted on the stone piers, which form the principal support of the gates, and the effect of the whole is exceedingly striking; they are admirable as works of Art, and much more effective in their present isolated position, than when crowded by rival objects in the Crystal Palace.

REVIEWS.

THE CRUCIFIXION. Engraved for the Art-Union of London, by W. FINDEN, from the Painting by W. HILTON, R.A.

If the Art-Union of London had done nothing more during the present year than to extend the knowledge of this noble composition by means of the engraver's skill, the society would deserve the unqualified thanks of every admirer—not of British Art only, but of high Art. Hilton's "Crucifixion," for pathos and poetical conception, may challenge comparison with any picture of the same subject that was ever painted in any country. It is divided into three compartments, and there is not a single figure introduced that in any way disturbs the deep solemnity of the occasion, but everything seems to contribute to it; fear, and intense agony of grief, and reverential awe, are the feelings symbolised in the features and actions of the multitude assembled to witness the final hour of the "King of the Jews," as Pilate caused his superscription to be written. Fear is exemplified in the Roman soldier, and in the group of females in the distance behind him, which fill up the left lateral; grief, mingled with awe, in the group of disciples, as we may presume them to be, which are moving away from the cross through the right lateral; and deep mental affliction is expressed by "the women" who occupy the foreground of the centre. The aim of the painter seems to have been to excite in the spectator every right and proper feeling of his mind, and he has executed the task, only as a thoughtful Christian artist would set down to it, in a congenial spirit. There is nothing melodramatic in the whole composition, regarded merely as a passage of sacred history, but all is pure, hallowed, and true to nature, a scene of the earth leading the thoughts heavenward. Such are the sentiments this grand work conveys to us. Regarded artistically it evidences the hand of the master in its general arrangement, and in all its details; the drawing of the three naked figures,—Christ and his companions in suffering, the two thieves,—is most vigorous, and shows Hilton's thorough knowledge of the anatomical structure of the human frame; the figure of the soldier already alluded to is foreshortened with great skill. The time indicated is that when a supernatural light breaks through the impending darkness, affording the painter an opportunity to display the most effective management of chiaroscuro, by throwing his shadows both right and left in a way no ordinary light would have permitted: this tells very powerfully in the engraving, which we believe to be the last Mr. William Finden was engaged upon, and which is assuredly his greatest; for, although there are parts in it that do not come out quite so clearly as could be desired, it possesses, as a whole, both force and delicacy, and is, without a doubt, one of the most valuable prints, in subject and execution, our modern school of engravers has produced. The impressions hitherto taken from the plate are limited in number, and only issued by the society as prizes; and as we presume the work is done upon copper, there is little chance of their circulation being so extensive as we could wish it to be, were it only to let England know how great an artist she had in poor Hilton and how unworthily she neglected him: the painter of the "Crucifixion" never had half-a-dozen commissions during his whole career. Liverpool and Manchester may boast of possessing his two noblest works—Manchester his "Angel delivering Peter," and Liverpool the "Crucifixion;" one, if not both, were however, we believe, purchased after his death.

THE FIRST OF MAY, 1851. Engraved by S. COUSENS, A.R.A. From the Picture by F. WINTERHALTER. Published by P. & D. COLNAGHI, London.

It will be long, very long, before the pencil of the artist shall have exhausted all the varied and important incidents connected with the history and life of Wellington; so wide and fruitful a field for illustration cannot soon be unproductive, and now that it is for ever closed against the admission of new materials, the painter must seek amid the past for future subject, nor will he have to search long in vain. At the present time when we have just deposited, with more than regal honours, his body in the tomb, every act in which he was engaged comes before us with peculiar interest; it will scarcely be less so to those who come after us, who will know him only by name; they will, perhaps even more than ourselves to whom he was familiar, treasure up every record penned or pencilled by his contemporaries as living witnesses of their truth. Winterhalter's picture, the property of the Queen, represents a private incident having a public interest, the Duke offering to his godson,

Prince Arthur, a jewelled casket, as a birth-day present. The story of the presentation goes, that when the Duke arrived at Buckingham Palace he found the Queen had not yet come back from the opening of the Crystal Palace; on her return, and hearing that Wellington was in waiting, she hastened to the apartment of the young prince, snatched him from the cradle in which he was lying, and brought him in her arms to receive the gift. The painter has certainly done justice to so pleasing a subject; to our minds it is the most agreeable picture of its class we have seen from his pencil, the only drawback to it being the figure of Prince Albert, which is stiff and formal in position, and has the head turned away as if indifferent to the proceedings. The Duke's face is seen almost in profile, his back being half-turned towards the spectator, but there is no mistaking the outline of that remarkable and well-known countenance. Mr. Cousens has translated the work with his accustomed skill: the engraving is on all accounts one to be coveted.

PRINCIPLES OF IMITATIVE ART: FOUR LECTURES DELIVERED BEFORE THE OXFORD ART-SOCIETY, DURING LENT TERM, 1852. By G. BUTLER, M.A., late Fellow of Exeter College. Published by J.W. PARKER, London.

Till this small volume was placed in our hands, we must confess our ignorance that there existed at Oxford an Art-Society; and although we are still left unenlightened as to the especial character of this institution, its end and aim, and the means adopted for dispensing a knowledge of Art, beyond these lectures, we are gratified exceedingly to know that the subject finds its disciples among the *alumni* and dignitaries of the university, as it is presumed it does, equally with those who, although resident in the city, never "kept terms" or wore cap and gown. In his preface Mr. Butler observes, while expressing a wish that Art may receive in all places devoted to liberal education that attention which it deserves:—"I am persuaded, and would fain persuade others, that the Arts, 'which are the Sisters of Poetry,' are no mean employment for men of high birth and education; and that until 'gentlemen more commonly turn artists,' artists and Art will never occupy the position which they have occupied, and which they are as capable now as ever of occupying." Adopting these remarks for our text we could expatiate at considerable length upon the subject if we should not, in so doing, devote to this purpose the space we must allot to notice the book before us. One observation only would we append: it would be well for the healthy growth of British Art, and better still for the pockets of the collector, if the "principles of imitative Art" were more thoroughly understood, and the knowledge of true Art more widely diffused. Until amateurs become real connoisseurs they must pay the penalty that ever attaches to ignorance.

Mr. Butler makes the imitative Arts consist of poetry, painting, sculpture, and music, a proposition from which, as a general rule, we are inclined to dissent, as regards the first and the last sciences, while admitting that occasionally they are entitled to be placed in the same category with the others. His first lecture treats of a variety of subjects having reference to his main question—taste, sensibility, judgment, the sublime and beautiful, unity of design, the real and the ideal, sentiment, &c.: these are handled with considerable skill, though in a trite and popular manner, suited to the presumed capacities of an unprofessional audience. The second lecture is devoted to sculpture, and here the speaker, impressed with the loftiness and grandeur of his subject, discourses upon it in appropriate language, with elevation of feeling, and with no little learning; his description of the great works of antiquity bear evidence of much thought and of a close study of their respective attributes and excellencies; his illustrations being drawn as well from the Greek architectural sculptures as from the gods and goddesses of Athens and Corinth. He also devotes a few pages to the judicious discussion of the essential qualities architecture and sculptured figures should exhibit, when distinct from each other, but intended to form a whole.

Painting is the subject of his third and fourth lectures, the former treating of perspective, colour, and material; the latter of schools and styles, Art-education, &c. We must quote a few passages from the book referring to the last mentioned topic, even though we possibly invite censure by so doing, because we believe them to be true in the abstract: "Plato, in his ideal Republic, placed the body of the citizens under the care of guardians. He was asked, 'Who shall guard your guardians?' Our schools of design are placed under professional teachers. As yet, the question may be asked, 'Who shall teach your teachers?' The

fact is, that very few of the artists whose names now stand highest in their respective branches, have had a liberal education. They have been educated purely for their profession. Their lives have been, for the most part, spent in the laborious practice of their art. In this they have acquired together with great mechanical dexterity, and power of imitating truly what they see in nature, a keen perception of that which is beautiful in the world around them, and extensive knowledge of the various phenomena which they are called upon to represent. In one branch the artists of the modern school—I speak of our own countrymen—are superior to any that have gone before them: in the truthful delineation of nature." The inference Mr. Butler would deduce from these observations is one we have constantly insisted upon; that to constitute a true artist or a judicious critic, principles and practice should be conjoined, the mind should be educated no less than the eye. Both to artist and amateur would we commend the careful perusal of these lectures, and the short chapters which follow them as appendices; they are most agreeable reading and highly instructive; a valuable addition to our too meagre stock of Art-literature.

THE RETROSPECTIVE REVIEW. No I. Published by J. R. SMITH, Soho Square.

A favourite series of books with us has been the volumes of the old Retrospective Review, established upwards of thirty years ago by a party of ardent Bibliomaniacs; its pages were enriched by the communication of much rare and curious matter from their industrious pens. There, and there alone are recorded the contents of many a singular volume of surpassing rarity, and many curious particulars of forgotten writers, who, in their own day, were men of some mark, and who aided the spread of that knowledge now so common. The varied character of the contents of these volumes, and the peculiar character of the information to be obtained therein, have ensured their welcome reception in every good library. We are glad to see the design about to be enlarged by a new series, which, in addition to essays on, and notices of, ancient authors and books, will reproduce unedited manuscripts from various sources. This first number contains articles of good general interest, but we think it would have been diversified and improved by a notice of some of our rarer poetical tracts, or Elizabethan literature. One of the most interesting papers for readers of the present day is that upon Eburne's book on "Population and Emigration at the Beginning of the Seventeenth Century": the writer has treated the question with much tact and judgment; and shown that when England numbered no more than about six millions of souls, the cry of over-population began seriously to alarm thinking men. Carrying his researches back, he hears the same cry even in Saxon times, and naturally asks when the happy golden age occurred, "the ten, or twenty, or fifty years, when England's population was neither too great or too small?" His deductions thence are very sensible, and show that the experience of a literary antiquary may be of great value to a modern statesman. The article on "Mrs. Behn's Dramatic Works" is an amusing picture, though not a very reputable one, of the stage in the days of Charles II., and of the freedom which a lady writer allowed herself; that on "French Descriptions of English Manners" is really laughable, from the absurdities of which our Gallic friends have accused us; that on the "First Edition of Shakespeare," valuable, as pointing out the super-eminent claim of the precious volume as the purest text of England's master-poet. "Bishop Berkeley's

Whims on Tar-water as an Universal Panacea," opens a curious question on medical quackery; and Cotton Mather's "Remarkable Providences," are sufficiently so, to bear their title. So we end an agreeable number, with the feeling only that our rarer authors, and particularly the poets, have been not enough considered. *Verbum sapientie*: the field is a large one; and if the gleaners be enthusiastic, we may add greatly to our store of knowledge of the past, by consulting the series of notices of which this is the commencement.

THE LADY OF THE LAKE. By Sir W. SCOTT. Published by A. & C. BLACK, Edinburgh.

The republication of works that have become a recognised portion of our national literature leaves the critic little or nothing to say upon their merits; all he now has to do is to comment upon the manner in which the publisher has thought fit to present them again to the reader. The "Lady of the Lake" is one of those books which have long since passed the bounds of ordinary criticism, but we never remember to have seen it made up into so elegant a volume as that which Messrs. Black have just issued; paper, type, and printing are of the highest order, and its elaborately ornamented cover is unique and most tasteful in design. The poem, from its numerous descriptions of picturesque scenery and the transactions in which the characters are engaged, is well calculated for artistic illustration; and for this purpose, Mr. Birket Foster has been engaged to make drawings of the former, and Mr. John Gilbert to design the latter; the result is a profusion of charming woodcuts, very delicately engraved by Mr. Whymper. Christmas books and new year gifts will soon be in request; we will venture to assert the season will produce none worthier of a popular place among them than this edition of one of our most popular poems.

SPECIMENS OF TILE PAVEMENTS. Drawn from existing authorities by HENRY SHAW, F.S.A. No. 3. Published by W. PICKERING, London.

Jervaulx Abbey, in Yorkshire; the Church of Great Bedwyn, Wiltshire; the Chapter-house of Westminster; and Abbot Sebrok's Pavement, in Gloucester Cathedral; have supplied Mr. Shaw with specimens for his present number. These examples of the manufacturing art of the middle ages may be studied for their beauty of form and arrangement of design, most beneficially by the manufacturers of our own day. They will be of practical use to him, while to the mere antiquarian they are only interesting relics of past time.

FLOWERS FROM STRATFORD-ON-AVON. Drawn and Published by PAUL JERRARD, London.

Towards the end of autumn we are accustomed to see certain floral plants of literature make their appearance, which are expected to come into full blossom about Christmas time or New Year's Day; this book is one of them, and, if not fragrant to the smell, it is most pleasant to the eye. It was a pretty thought, to cull from the banks of "sweet, winding Avon," posies of the loveliest flowers, to arrange them in gay and graceful groups, and then to place faithful copies of them beside the passages of Shakespeare wherein they are spoken of. This is what Mr. Jerrard has done with great taste; there are in his book a dozen of these floral groups, and on the page opposite to each is printed in golden letters, surrounded by some elegant ornamental designs, the poetry referring to them; the flowers are excellent specimens of chromo-lithographic printing. The cover of the volume is a novelty to us, unless it be *papier-mâché*, which it

resembles; but whatever the material, it is worthy of the contents, showing a rich design in gold upon a buff enamelled ground. These Shakspearian "flowers" should only decorate the table of a lady's boudoir.

THE COLLOQUIES OF EDWARD OSBORNE: CITIZEN AND CLOTHWORKER. By the Author of "Mary Powell." Published by HALL & VIRTUE, London.

This is one of the most quaint and delightful books we have ever read. The world—or at least that portion of it acquainted with the legends of Old London—knows how the ancestor of the ducal family of Leeds distinguished himself when but a London 'prentice—winning the hand and heart of his master's daughter. The author of the "Colloquies" has wound this golden thread of history upon her magic spindle, and produced a web of marvellous grace and beauty—full of elegant simplicity and singular fidelity of the times and tastes of which she treats—yet fresh and new as the flowers of May. We congratulate our publishers on the production of such a volume, which cannot fail to achieve the popularity it so eminently deserves.

PILGRIMAGES TO ENGLISH SHRINES. Second Series. By Mrs. S. C. HALL. Published by HALL, VIRTUE & Co. London.

A second series of these articles, which we know have been exceedingly popular, is now arranged and published by Messrs. Virtue & Co., in a single volume, as a Christmas book. It is quite unnecessary to commend the work to the readers of the *Art-Journal*; but many of them may be pleased to find it is to be procured distinct from our publication. It forms a pleasing addition to the First Series, issued about this time last year: both of them include some original papers.

HANNAH BOLTON'S FIRST DRAWING BOOK. Part I. Published by GROOMBRIDGE & SONS, and the London and Colonial Schools, London.

Another elementary work of the same character as the preceding; both have reference to outline drawing only, but we think this would have been better adapted to the capacities of children, for which it seems particularly intended, if the examples on the second and third pages, had been detached, instead of grouped; though simple in themselves they are likely to confuse the ideas of a child by their proximity to each other, and by the intersection of the lines, consequent upon such an arrangement. We can readily comprehend the artist's intention in thus placing the objects, to show that the intersection of vertical or angular lines must not interfere with the proper direction of those they cross; such at least we presume it to be, but a very young learner would not understand this.

LIEUT. GENERAL VISCOUNT HARDINGE. Engraved by J. FAED, from the Portrait by F. GRANT, R.A. Published by P. & D. COLNAGHI, London.

A comparatively small engraving, but an excellent likeness of the new Commander-in-Chief; the countenance is remarkably intellectual and lifelike. The figure is three-quarter length, standing, uncovered, and in undress uniform, upon what seems to have been a battle-field, as there are tents and a shattered piece of ordnance in the middle distance. The right hand is crossed over the armless sleeve of the left. The print is an unpretending portrait of a brave officer, one in every way worthy of succeeding to the high post left vacant by the death of Wellington.

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THE ART-JOURNAL ADVERTISER.

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1852.

BRITISH INSTITUTION, PALL MALL. NOTICE TO EXHIBITORS.

ALL PICTURES, intended for Exhibition and Sale the ensuing season, must be sent to the Gallery for the inspection of the Committee, on Monday the 12th, or Tuesday the 13th of January next, and the **SCULPTURE** on Wednesday the 14th, between the hours of Ten in the morning and Five in the afternoon. Portraits, Drawings in Water-colours, and Architectural Drawings are inadmissible; and no Picture or other Work of Art will be received which has already been publicly exhibited.

By Order of the Committee, **GEORGE NICOL**, Secretary.

FOR A LIMITED PERIOD ONLY.

SKETCHES and DRAWINGS at the OLD WATER COLOUR GALLERY, 5, Pall-mall East, comprising, amongst other important works, choice specimens by Turner, R.A.; Mulready, R.A.; Roberts, R.A.; Stanfield, R.A.; Webster, R.A.; Landseer, R.A.; Hart, R.A.; John Martin, K.L.; Cattermole, John Lewis, Copley, Fielding, Frith, A.R.A.; Ward, A.R.A.; Egg, A.R.A.; Hunt, Leitch, Topham, Tenniel, Fripp, Haag, Arncliffe, Duncan, Ansdell, Clint, Cross, Eddis, Gastineau, Goodall, Richardson, Prout, &c. Open from 10 till dusk. Admission 1s. **SAMUEL STEPNEY**, Sec.

GALLERY OF ILLUSTRATION, 14, Regent-street. The **CRYSTAL PALACE AS A WINTER GARDEN** is exhibited immediately preceding the Diorama of the **OVERLAND MAIL TO INDIA**, showing Southampton Docks, Cistna, Tarifa, Gibraltar, Algiers, Malta, Alexandria, Cairo, Suez, Aden, Ceylon, Madras, Calcutta, and the magnificent mausoleum, "The Taj Mahal." The exterior by moonlight, the beautiful gateway, and gorgeous interior, daily at 3 and 8 o'clock. Admission 1s., 2s., 6d., and 3s.

PANORAMA OF NIMROUD, ancient Nineveh.—**BURFORD'S PANORAMA**, Leicester-square, will OPEN on Friday next. The VIEW includes the recent excavations, temple, palaces, and relics of antiquity discovered by A. H. Layard, Esq.; the Tigris and Zab, and the Chaldean and Kurdish Mountains, Niagara, Jerusalem, and the Lake of Lucerne are open. Admission, 1s. each, or 2s. 6d. the three. Schools half-price. Open from 10 till dusk.

HINDOSTAN.—This **GRAND MOVING DIORAMA** is now OPEN daily, at the hours of 12, 3, and 6, at the Asiatic Gallery, Baker-street Bazaar, Portman-square. It displays the scenery on the river from Fort William, Bengal, to Gangoutre, in the Himalaya. Doors open half an hour before each representation, to enable visitors to see the museum. Admission 1s.; stalls 2s. 6d.

NOTICE TO ARTISTS.

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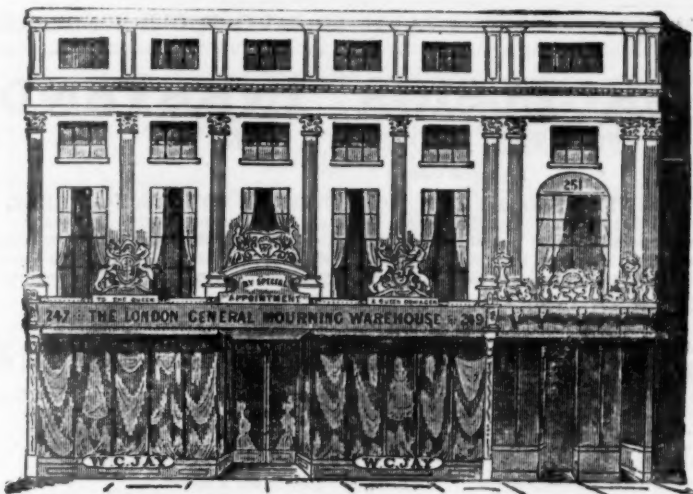
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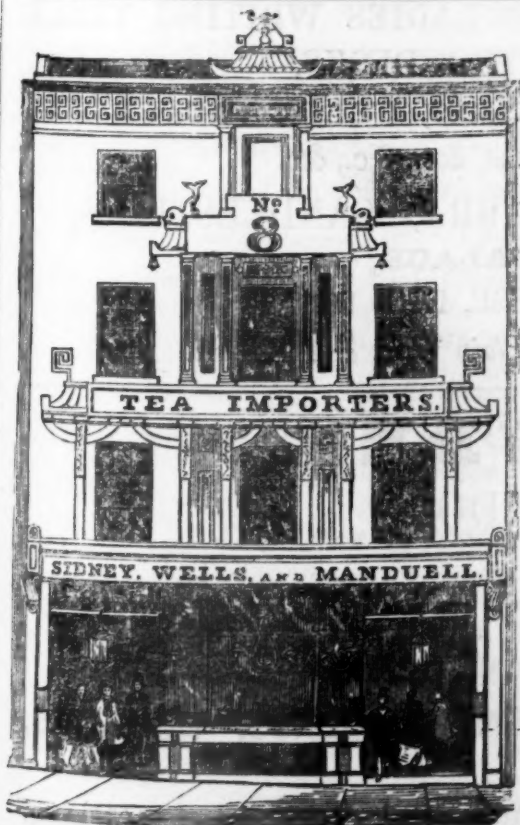
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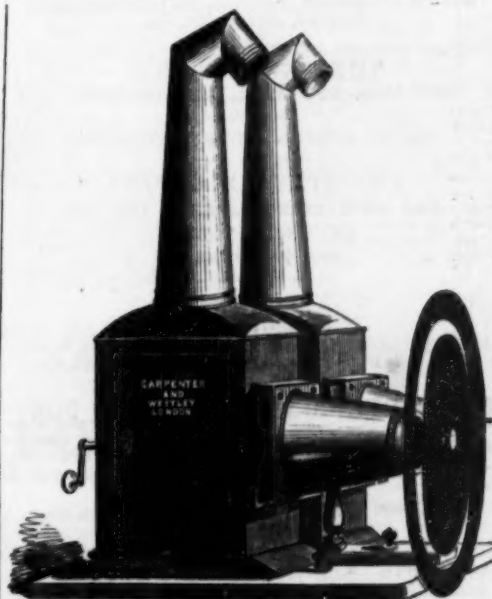
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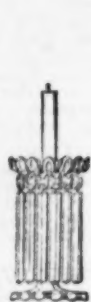
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1000	1 year	22 10 0	22 10 0	1022 10 0
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THE Incorporation of the Society affords an opportunity for pressing upon the public the value of its

PRESENTATIONS.

as securing future benefit to our fellow-beings long after we have mouldered into dust; and as memorials of departed friends. Some of the most interesting details in cases of pedigree have arisen from the records of deceased benefactors.

ANNUITIES FROM INVESTED CAPITAL.

Her Majesty has founded a presentation to Queen's College by payment of £250.

The late Mrs. Sheppard, of Amport, was the first to found an Annuity of £30, by the transfer of £1000 Consols to the Society; herself naming the first annuitant.

Miss Archer Houlston bequeathed £600 to the Society expressly to found an annuity of £30, to which the testatrix had the first presentation.

Andrew Macleaw, Esq., by his bequest of £1500, enabled the Society to establish one annuity as the "Macleaw Annuity;" and two of the occupants of the asylum as "Macleaw Presentees."

Mr. and Mrs. Dixon, of Stansted, have founded an annuity of £20, so entirely without view to any particular party, that four candidates were taken from the List for consideration.

Colonel Purchas bequeathed the thirtieth of his residuary Estate to this Society, from which £1100 4s. 11d. have already been received.

A Gentleman has just founded a presentation to the Asylum, by the payment of £500; to the memory of his Lady.

Miss Maurice, in addition to a silver collection for the endowment of the Asylum to the extent of £1000, has, by a further collection, founded a presentation.

The late Dr. Thackeray, Provost of King's College, Cambridge, has founded a perpetual Annuity by the gift of £750 Consols.

These cases are open to imitation. Donations of stock, or money, to establish an annuity—£500, £750, £1000,—will be funded in

the names of Trustees; the annuity bearing the founder's name; and the patronage, if he wish it, reserved to him for life.

The repeated privilege of making provision for an aged friend will be felt as precious by many a heart.

THE ASYLUM.

Each gift of £200 will enable the Building Fund to add rooms for two additional inmates; whilst £500 will convey a presentation. The Incorporation of the Society, by legalising its possession of freehold property, will assist such foundations; as land and houses may be given for the purpose, or charged with an annual payment.

The inmates are provided with everything but dress; and an inspection of the House will show its comforts. The House is open to Members from 3 till 6 every Wednesday.

QUEEN'S COLLEGE.

The rapid success of this branch of the Society offers favourable circumstances for Life Presentations; or for the endowment of Exhibitions and Scholarships; the former are fixed at £250.

The benefit of such foundations would be very great, not only as an encouragement to the working of the College, but as a prepared blessing for many an orphan thrown helpless on the world, to struggle into the knowledge requisite to earn her daily bread. This is a peculiarly eligible investment for money, as a presentation is worth twenty-seven guineas yearly.

HOME FOR DISENGAGED GOVERNESSES.

The Home having been so great an advantage to such numbers of Governesses, the Board feel, that in this case also Presentations to the Home might be secured to donors for that definite purpose. Although it is calculated that the present payment is half what it would cost them to take lodgings in such situations as would invite engagements, there are numbers who cannot pay it; and the recollection of having afforded constant shelter to these homeless children of Our Common Father, would be very cheerful and pleasant in hours of sickness, and in the view of death.

The objects of this society are all in operation.

TEMPORARY ASSISTANCE to Governesses in distress, afforded privately and delicately through the Ladies' Committee.

ANNUITY FUND. Elective Annuities to Aged Governesses, secured on invested capital, and thus independent on the property of the Institution. Six sums of £50 each are offered to meet other similar sums in founding a fresh Annuity in May, 1852.

A Lady of rank has most kindly opened a Fund to raise all the Society's Annuities to £70; and has already received £1200 towards this desirable object. Any donations which may be kindly given, may be addressed to the care of the Secretary.

PROVIDENT FUND. Provident Annuities purchased by Ladies in any way connected with Education, upon Government security, agreeably to the Act of Parliament. This branch includes a Savings' Bank.

The Government allow Foreign Governesses to contract for these Annuities.

A HOME for Governesses during the intervals between their engagements.

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THE Committee of this Institution, daily and painfully impressed with the absolute necessity of providing further accommodation for the numbers of Sick Poor who seek admission to its wards, in the full persuasion of the continued support of the friends of this Charity and the public, and provided with sufficient funds to justify them in endeavouring to complete the Building, have entered into limited contracts, and the new wing of the Hospital is now in progress. The strong claim on public benevolence which this Institution holds, cannot be more strongly shown than by a reference to the fact that the average number of Patients waiting admission during the last year has been 80, many of whom sink into the grave before their anxiously expected turn for admission arrives; whilst in many other cases, disease, aggravated by domestic cares, by want, by hope deferred, becomes fatally established, which might, if taken in time, have been controlled. The number of Patients now admitted is 90, which will be raised to 220 by the completion of the new wing. The Committee look confidently to all who have felt the power of the destroyer, or who have reason to fear his attack—and what family throughout the country has not had sad experience of his presence?—to assist them; in the full assurance, that those who give their support to this Institution will combine a work of great usefulness, with one of justice and mercy, and will aid in furthering as many important objects as can be found united in any charitable institution.

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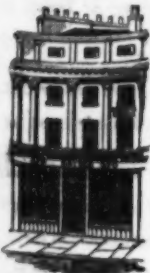
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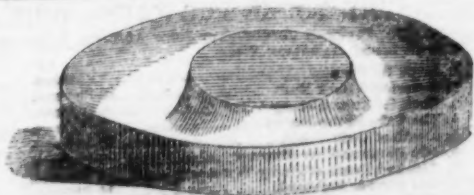
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No. 164.

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1852.

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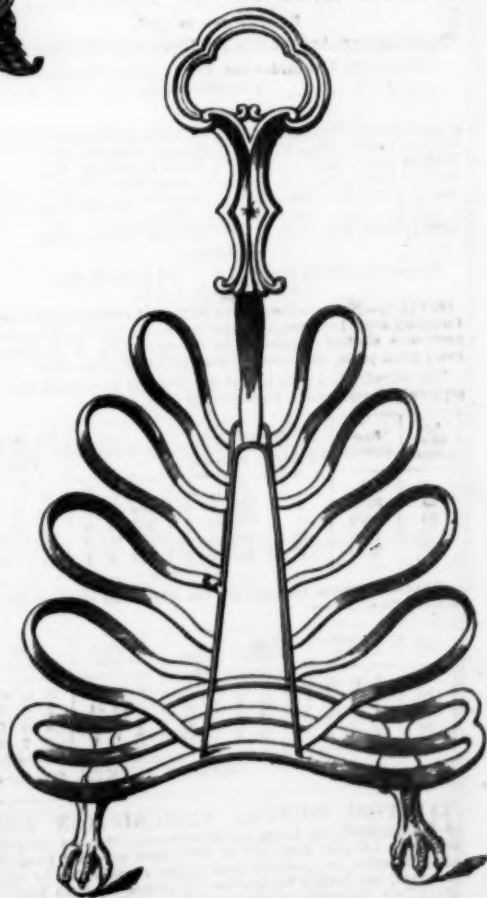
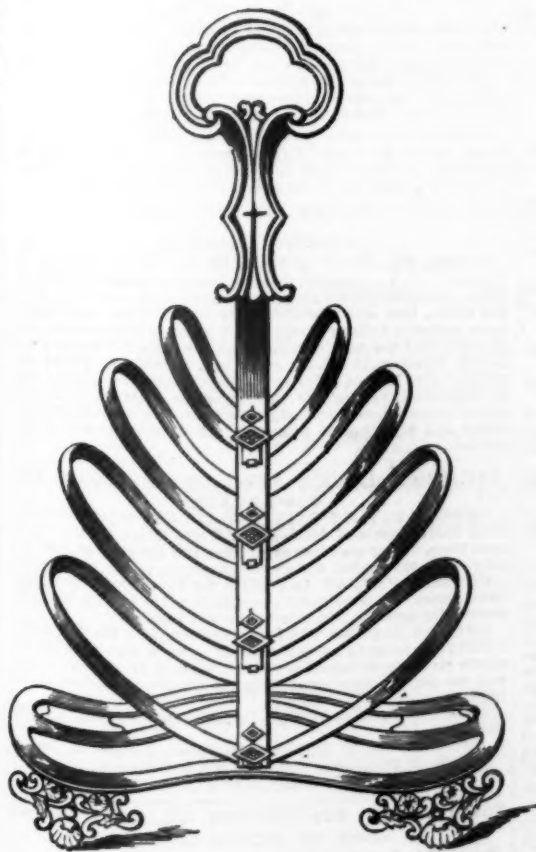
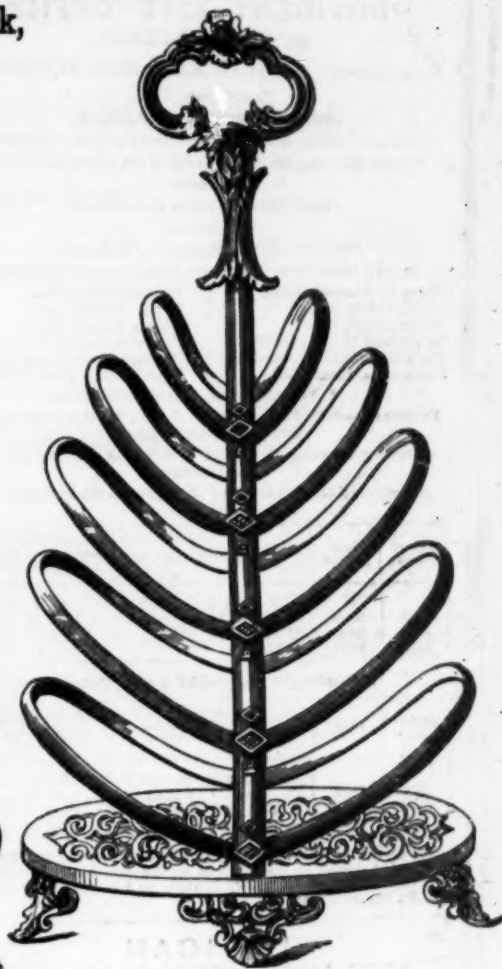
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5000	1 year	112 10 0	112 10 0	6112 10 0
1000	12 years	100 0 0	157 10 0	1257 10 0
1000	7 years	100 0 0	157 10 0	1157 10 0
1000	1 year	22 10 0	22 10 0	1022 10 0
500	12 years	50 0 0	78 15 0	628 15 0
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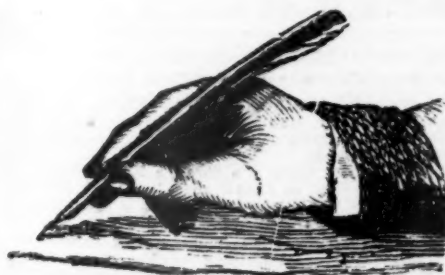
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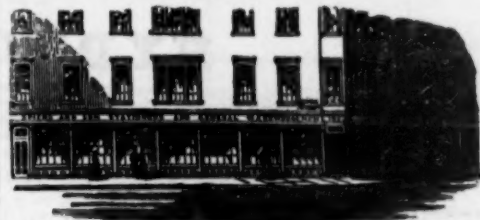
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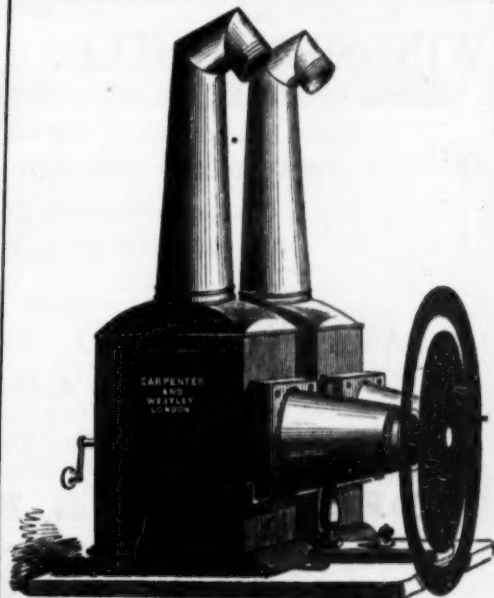
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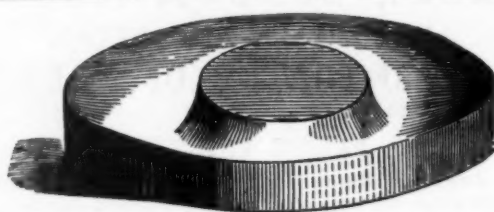
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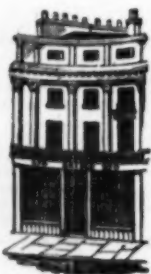
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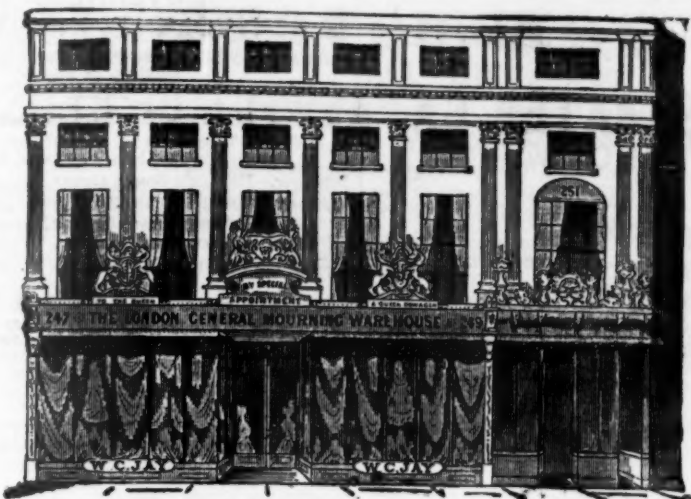
Had the essayist lived to the present day, when the printing-press sends forth library after library, until their very names are legion, he would have found it necessary to modify his self-congratulation, and to chronicle a few additional exceptions. It is a known fact, that more than half of the books now published which escape the trunkmaker and the buttermilkman, are never read at all; for the greater portion of that large section of the community who do read books, are too overworked to have much leisure for reading recreation beyond that bestowed on the Englishman's necessity—his newspaper; and of the little time that remains, it is idle to expect that it should be spent in poring over treatises on popular science, dull translated histories, dreary voyages and travels, or dry standard authors,—in short those books which, as Charles Lamb says, "no gentleman's library should be without."

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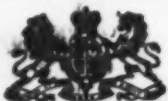
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Society's Offices, 18a, Basinghall-street, January, 1852.

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HIS ROYAL HIGHNESS THE DUKE OF CAMBRIDGE

has most kindly consented to take the Chair at the

PUBLIC FESTIVAL,

To be held in May next, at the Albion, Aldersgate Street, in celebration of the commenced erection of the New Wing. In reference to this important undertaking, the Committee beg to state that, daily and painfully impressed with the absolute necessity of providing further accommodation for the numbers of Sick Poor who seek admission to its wards, in the full persuasion of the continued support of the friends of this Charity and the public, and provided with sufficient funds to justify them in endeavouring to complete the Building, they have entered into limited contracts, and the new wing of the Hospital is now in progress. The strong claim on public benevolence which this Institution holds, cannot be more strongly shown than by a reference to the fact that the average number of Patients waiting admission during the last year has been 80, many of whom sink into the grave before their anxiously expected turn for admission arrives; whilst in many other cases, disease, aggravated by domestic cares, by want, by hope deferred, becomes fatally established, which might, if taken in time, have been controlled. The number of Patients now admitted is 90, which will be raised to 220 by the completion of the new wing. The Committee look confidently to all who have felt the power of the destroyer, or who have reason to fear his attack—and what family throughout the country has not had sad experience of his presence?—to assist them; in the full assurance, that those who give their support to this Institution will combine a work of great usefulness, with one of justice and mercy, and will aid in furthering as many important objects as can be found united in any charitable institution.

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BROMPTON, February, 1852.

THE ART-JOURNAL ADVERTISER.

No. 165.

LONDON: MARCH,

1852.

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE. NOTICE TO ARTISTS.

ALL WORKS OF PAINTING, SCULPTURE, or ARCHITECTURE intended for the ensuing EXHIBITION at the ROYAL ACADEMY, must be sent in on Monday the 5th, or Tuesday the 6th of April next, after which time no work can possibly be received, nor can any works be received which have already been publicly exhibited.

The other Regulations necessary to be observed may be obtained at the Royal Academy.

JOHN PRESCOTT KNIGHT, R.A., Sec.
Every possible care will be taken of works sent for exhibition, but the Royal Academy will not hold itself accountable in any case of injury or loss; nor can it be undertaken to pay the carriage of any package which may be forwarded by Carriers.
The Prices of Works to be disposed of may be communicated to the Secretary.

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The Crystal Palace as a Garden, the Diorama of the Overland Mail to India, and Taj Mahal now exhibiting daily at 3 and 8 o'clock, will shortly close for the production of the New Diorama, THE MILITARY ACHIEVEMENTS OF HIS GRACE THE DUKE OF WELLINGTON. Admission 1s., 2s. 6d., and 3s. Doors open half an hour before each representation.

NATIONAL DEFENCES.

ROYAL POLYTECHNIC INSTITUTION. An Explanatory Description of the PRUSSIAN MUSKET, the LANCASTER and MINIE RIFLES, JONES'S AMERICAN RIFLE, the various REVOLVERS, and other FIRE-ARMS, with the improved CONICAL BULLET, will be given by Mr. Crispie, daily at a Quarter to Three o'clock, and at Half-past Eight in the evening.—A LECTURE on the MUSIC OF MANY NATIONS, by T. Thorpe Peed, Esq., Professor of Singing at the Royal Academy of Music, on Monday, Tuesday, and Thursday Evenings, at a Quarter to Eight.—LECTURE on ASTRONOMY by Dr. Bachoffner, on Wednesday and Friday Evenings at a Quarter to Eight. LECTURES on CHEMISTRY, DISSOLVING VIEWS, &c., &c.

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May be viewed two days preceding, and Catalogues had of Messrs. Christie & Manson, 8, King-street, St. James's.

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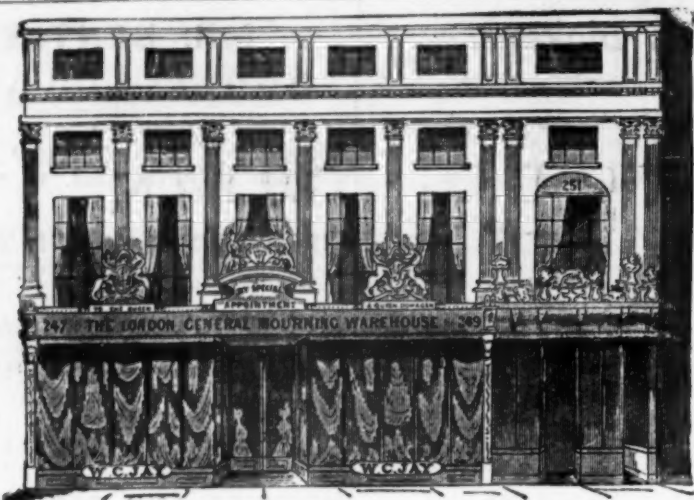
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		Number.	Amount.		
15	£ 3000	6	£ 315 0 0	£ 164 16 8	52 6 6
25	5000	7	775 16 8	347 13 4	44 16 8
35	2500	6	431 17 6	183 18 0	42 11 8
45	2000	6	464 0 0	172 6 7	37 2 10

Annual Premium required for the Assurance of £100 for the whole term of life:—

Age.	Without Profits.		Age.	With Profits.	
	£ s. d.	£ s. d.		£ s. d.	£ s. d.
15	1 11 0	1 15 0	40	2 18 10	3 6 5
20	1 13 10	1 19 3	50	4 0 9	4 10 7
30	2 4 0	2 10 4	60	6 1 0	6 7 4

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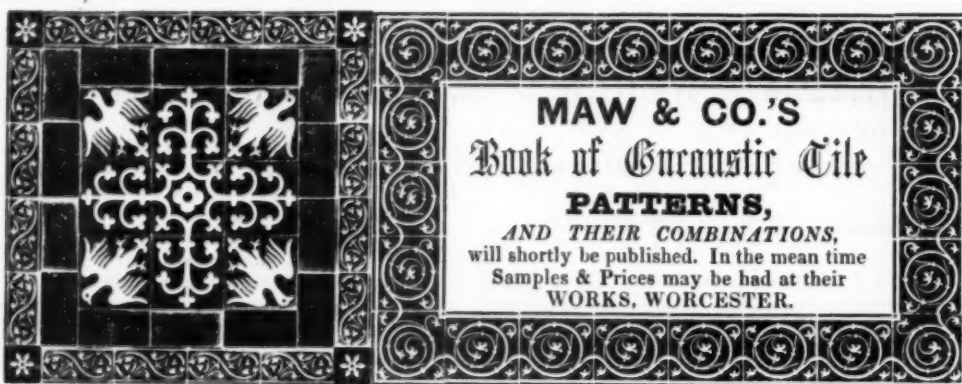
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No. 166.

LONDON: APRIL,

1852.

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As the object proposed is not only to form a pleasant and convenient Photographic Club, but a society that shall be as advantageous for the art as is the Geographic Society to the advancement of knowledge in its department, it follows necessarily that it shall include among its members men of all ranks of life; that while men of eminence, from their fortune, social position, or scientific reputation, are welcomed, no photographer of respectability in his particular sphere of life be rejected.

The society then will consist of those eminent in the study of natural philosophy, of opticians, chemists, artists, and practical photographers, professional and amateur. It will admit both town and country members.

It is proposed:—That, after the society has been once organised, persons who may in future wish to become members will have to be proposed and seconded, a majority of votes deciding their election.

That the entrance fee and subscription shall be as small as possible, in order that none may be excluded by the narrowness of their means.

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That the society shall have appropriate premises fitted up with laboratory, glass operating room, and salon, in which to hold its meetings.

That such meetings should be periodically held, for the purpose of hearing and discussing written or verbal communications on the subject of Photography, receiving and verifying claims as to priority of invention, exhibiting and comparing pictures produced by different applications of photographic principles; making known improvements in construction of cameras and lenses; and, in fine, promoting by emulation and comparison the progress of the art.

That the proceedings of the society shall be published regularly in some acknowledged organ, which shall be sent to all subscribing members.

That a library of works bearing upon the history or tending to the elucidation of the principles of the science be formed upon the premises, and at the expense of the society, to be used by the members, subject to such rules as may hereafter be agreed upon.

Before any progress can be made in the organisation of such a society as the foregoing, it is necessary first to ascertain the amount of support which it would be likely to obtain. If those gentlemen, therefore, who feel inclined to become members of such a society will send in their names and addresses to R. FENTON, Esq., 2, Albert-terrace, Albert-road, Regent's-park, and 50, King William-street, City, together with any suggestion which may occur to them individually on the perusal of this outline of a plan, arrangements will be made as soon as a sufficient number of persons have sent in their names, to hold a meeting in some central situation, to which they will be invited to discuss the matter and to elect a committee for the organisation of a society.

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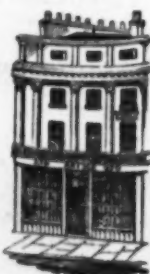
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5000	1 year	112 10 0	5112 10 0
1000	12 years	100 0 0	157 10 0	1257 10 0
1000	7 years	157 10 0	1157 10 0
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		Number.	Amount.	
15	£ 3000	6	£ s. d.	£ s. d.
25	5000	7	315 0 0	164 16 8
35	2500	6	775 16 8	347 13 4
45	2000	6	431 17 6	183 18 0
			464 0 0	172 6 7

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20	1 11 0	1 15 0	50	2 18 10	3 6 5
25	1 13 10	1 19 0	60	4 0 9	4 10 7
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£	£ s. d.	£ s. d.	£ s. d.
1806	2500	79 10 10	Extinguished. 1222 2 0
1811	1000	33 19 2	ditto 231 17 8
1818	1000	34 16 10	ditto 114 18 10

Examples of Bonuses added to other Policies.

Policy No.	Date.	Sum Insured.	Bonuses added.	Total with additions, to be further increased.
£	£ s. d.	£ s. d.	£ s. d.	£ s. d.
521	1807	900	982 12 1	1882 12 1
1174	1810	1200	1160 5 6	2360 5 6
3392	1820	5000	3558 17 8	8558 17 8

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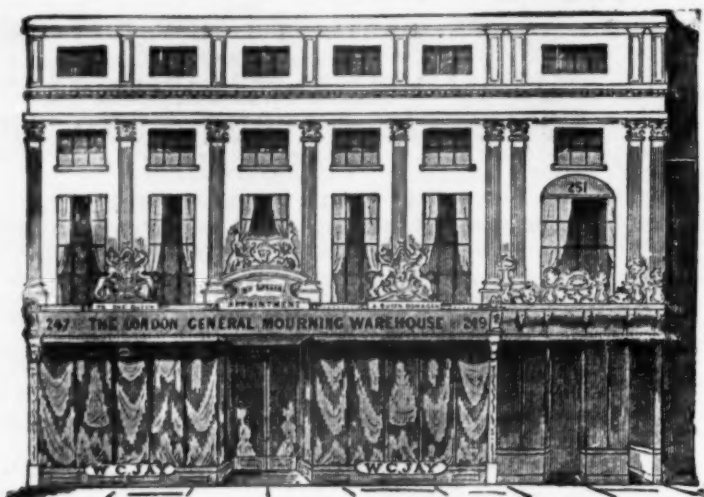
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No. 167.

LONDON: MAY,

1852.

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Date of Policy.	Sum Insured.	Original Premium.	Bonuses added subsequently, to be further increased annually.
1806	£2500	£79 10 10	£1222 2 0
1811	1000	33 19 2	231 17 8
1818	1000	34 16 10	114 18 10

Examples of Bonuses added to other Policies.

Policy No.	Date.	Sum Insured.	Bonuses added.	Total with additions, to be further increased.
531	1807	£900	£982 12 1	£1882 12 1
1174	1810	1200	1160 5 6	2360 5 6
3392	1820	5000	3558 17 8	8558 17 8

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		Number.	Amount.		£ s. d.	£ s. d.
15	£ 3000	6	£ 315 0 0	£ 164 16 8	52	6 6
25	5000	7	775 18 8	347 13 4	44	16 5
35	2500	6	431 17 6	183 18 0	42	11 8
45	2000	6	464 0 0	172 6 7	37	2 10

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Age.	Without Profits.		Age.	With Profits.	
	£ s. d.	£ s. d.		£ s. d.	£ s. d.
15	1 11 0	1 15 0	40	2 13 10	3 6 5
25	1 13 10	1 19 3	50	4 0 9	4 10 7
30	2 4 0	2 10 4	60	6 1 0	6 7 4

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14 by 12.....	0	11	
16 by 14.....	1	0	
18 by 16.....	1	2	
20 by 18.....	1	5	
24 by 17.....	1	8	
26 by 18.....	1	9	
28 by 20.....	1	10	
30 by 22.....	2	9	
32 by 24.....	3	6	
34 by 26.....	4	4	
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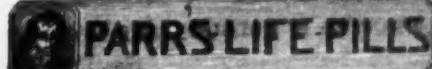
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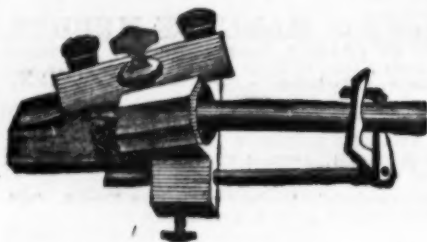
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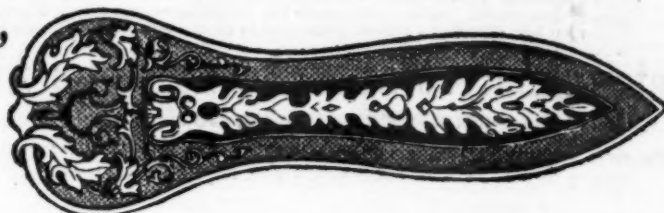
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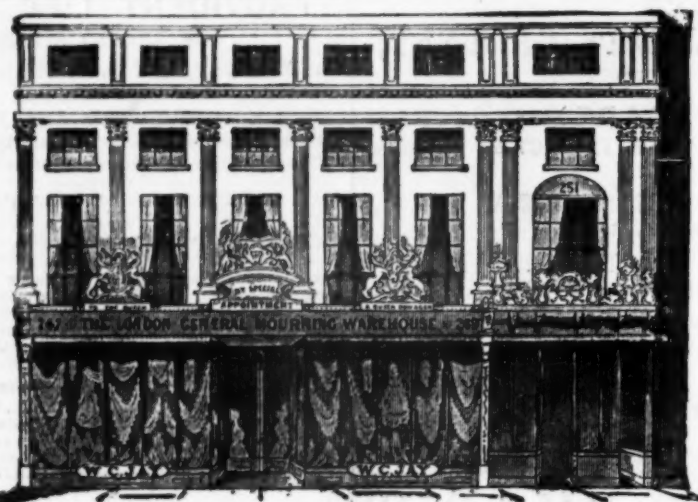
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PROPOSAL

FOR THE

FORMATION OF A PHOTOGRAPHICAL SOCIETY.

THE SCIENCE of PHOTOGRAPHY gradually progressing for several years, seems to have advanced at more rapid pace during and since the Exhibition of 1851. Its lovers and students in all parts of Europe were brought into more immediate and frequent communication.

Ideas of theory and methods of practice were interchanged, the pleasure and the instruction were mutual. In order that this temporary may become the normal condition of the art and of its professors, it is proposed to unite in a common society, with a fixed place of meeting, and a regular official organisation, all those gentlemen whose tastes have led them to the cultivation of this branch of natural science.

As the object proposed is not only to form a pleasant and convenient Photographic Club, but a society that shall be as advantageous for the art as is the Geographic Society to the advancement of knowledge in its department, it follows necessarily that it shall include among its members men of all ranks of life; that while men of eminence, from their fortune, social position, or scientific reputation, are welcomed, no photographer of respectability in his particular sphere of life be rejected.

The society then will consist of these eminent in the study of natural philosophy, of opticians, chemists, artists, and practical photographers, professional and amateur. It will admit both town and country members.

It is proposed:—

That, after the Society has been once organised, persons who may in future wish to become members will have to be proposed and seconded, a majority of votes deciding their election.

That the entrance fee and subscription shall be as small as possible, in order that no person may be excluded by the narrowness of their means.

That there shall be an entrance fee of _____; a subscription fee of £1 1s.

That the Society shall have appropriate premises fitted up, with laboratory, glass operating room, and salon, in which to hold its meetings.

That such meetings should be periodically held, for the purpose of hearing and discussing written or verbal communications on the subject of Photography, receiving and verifying claims as to priority of invention, exhibiting and comparing pictures produced by different applications of photographic principles; making known improvements in construction of cameras and lenses; and, in fine, promoting by emulation and comparison the progress of the art.

That the proceedings of the Society shall be published regularly in some acknowledged organ, which shall be sent to all subscribing members.

That a library of works bearing upon the history or tending to the elucidation of the science be formed upon the premises, and at the expense of the Society, to be used by the members, subject to such rules as may hereafter be agreed upon.

Before any progress can be made in the organization of such a Society as the foregoing, it is necessary first to ascertain the amount of support which it would be likely to obtain. If those gentlemen, therefore, who feel inclined to become members of such a Society will send in their names and addresses to H. FARRON, Esq., 2, Albert-terrace, Albert-road, Regent's-park, and 80, King William-street, City, together with any suggestion which may occur to them individually on the perusal of this outline of a plan, arrangements will be made as soon as a sufficient number of persons have sent in their names, to hold a meeting in some central situation, to which they will be invited to discuss the matter and to elect a committee for the organization of a Society.

Names will be received and information given by Messrs. HOARE, THORNTON & WOOD, Newgate-street, City; Messrs. ROSS, Opticians, Featherstone-buildings; Mr. ARCHER, 10, Tavistock-street, Covent-garden; Mr. NEWMAN, Optician, 122, Regent-street; Mr. R. W. THOMAS, Operative Chemist, 10, Pall Mall; Mr. J. L. GRUNDY, Printseller, 190, Regent-street, &c. &c.

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MESSRS. CHRISTIE and MANSON respectfully give notice, that they will SELL by AUCTION, at their Great Room, King-street, St. James's-square, on THURSDAY, June 3, and following day, at One precisely, the whole of the valuable and well-selected Collection of very choice modern ENGRAVINGS, of Thomas Crosse, Esq., of Harley-street, comprising all the celebrated works of the greatest engravers of the Italian, German, French, and English schools, nearly all of them brilliant authors' and engravers' proofs, several in rare states and some in unique states. The English portion of the collection is rich in the works of J. M. W. Turner, R.A., in the earliest states, including a brilliant set of artists' proofs of the England and Wales; also some beautiful Drawings by the same great master, books of prints, &c.

May be viewed two days preceding, and catalogues had.

The very important GALLERY of PICTURES of the Count Salamanca, of Madrid.

MESSRS. CHRISTIE and MANSON respectfully give notice, that they will SELL by AUCTION, at their Great Room, King-street, St. James's, on SATURDAY, June 5, at One precisely, the celebrated Gallery of Italian, Spanish, German, and Flemish PICTURES of the Count Salamanca, recently received from Madrid; comprising The Holy Family, a grand work of L. da Vinci; The Adoration of the Magi, an exquisite cabinet gem, by Garofalo; several very important works of Velasquez, particularly a portrait of the Jester to Philip the Fourth, and some grand whole length Royal portraits; capital examples of Zinberan, Coello, Alonzo Cairo, Orrante Carrenos; some interesting early productions of Murillo; an altar piece of great beauty and interest by Albert Durer, representing the Crucifixion, with St. James overcoming the Moors, and St. George, on the wings; two masterly works of Rubens, illustrations to Homer; some fine hunting pieces by Snyders, and many other works of high interest.

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The very choice COLLECTION of ENGRAVINGS of Thomas Haviland Burke, Esq., deceased.

MESSRS. CHRISTIE and MANSON respectfully give notice, that they will SELL by AUCTION, at their Great Room, King-street, St. James's-square, on TUESDAY, June 22, and Four following Days, at One precisely, the very valuable Collection of ENGRAVINGS of the English school, selected with great taste and judgment by the late Thomas Haviland Burke, Esq. The above series of prints contain the works of Hogarth, Woollet, Strange, Sharpe, Sir Joshua Reynolds, Bartolozzi, &c., in the finest condition and in most choice state; early proofs and etchings of the works of Turner, Stothard, Callcott, Constable, Stanfield, Roberts, Bonnington, &c.; also, a unique Collection of Caricatures, political, historical, &c., comprising the whole of the reign of George IV.; drawings in the portfolio, some paintings, prints, and drawings, framed and glazed.

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MESSRS. HOGGART, NORTON, and TRIST have received instructions from the Hon. the Directors of the East India Company to OFFER for SALE at the Mart, during the months of June and July, on the several days hereinafter mentioned, a very considerable and by far the greater PORTION of the valuable and interesting COLLECTION exhibited by them at the Great Exhibition, representing articles from the whole extent of territory within the limits of the four Presidencies of Bengal, Agra, Madras, and Bombay, and extending from Singapore on the south to Lahore on the north, and from Assam on the east to Aden on the west; giving a very general view of the vast resources of the country, the habits and customs of the people, and displaying some of the most interesting, costly, and beautiful specimens of native skill, ingenuity, and industry; interesting, not only from their having formed a very conspicuous part of an exhibition commenced under the auspices of the most illustrious personages in the realm, and attended throughout with a success brilliant beyond the most sanguine expectation, but as abundantly evidencing in all their extensive and beautiful variety that, however unimportant many of the least valuable and perhaps hitherto unnoticed specimens may appear, they will be found on inspection, and a more intimate knowledge of their application, to possess much that is useful, valuable, and instructive for the purposes of art or commerce and, as a general collection, much that is interesting, not only to this country, but to all other parts of the world where science may be said to have attained a higher position. The arrangement will be in two separate sections instead of three as previously advertised, each day's sale commencing at 1 o'clock precisely.

The Sale of the First Section will take place on Monday, June 7, and four following days, and will comprise—native jewellery in brooches, bracelets, necklaces, &c., in gold and silver, agate and jade boxes and cups set with diamonds, rubies, and emeralds, agate and jade ornaments, carved rock crystal cups, richly embroidered shoes and slippers, ivory and sandalwood punkahs or fans, silver cups and basins, embroidered silk and cotton dress pieces and scarfs, splendid throne covers and elephant cloths in velvet, richly embroidered in gold and silver, garlands of state, ribands in gold and silver tissue, native dresses, silk and gold brocades, sarrees, plain, flowered, and embroidered Dacca, Chundreyee, Bengal, and Travancore cottar muslins, many of the finest possible texture, shawls and scarfs from Moultan, Lahore, Delhi, Dacca, and Hyderabad, Tussa silk, silk brocades from Moonshabad, Cashmere shawls and embroidery from Rajpootana and Loodisana, beautifully carved, and inlaid ivory, buffalo horn, elk horn, sandalwood and porcupine quill work and other boxes, chess tables, elephants' tusks, Cambay agates in boxes, cups, brooch pieces, and slabs, Lahore dress pieces, gold and silver tissue shawls, ribands, lace, &c.

The Sale of the Second Section will take place on Monday, June 28, and five following days, and will comprise splendid carvings in ivory, elephants' tusks, lace, elegant mosaic tables and inkstands from Agra, swansdown muffs, boas, and tippets from Commercooly, ostrich feathers and boas, magnificent gold and silver kincob brocades from Rajpootana, Benares, and Ahmedabad, native jewellery and ornaments in great variety, saddles richly embroidered, khush-khus baskets from Poonah, &c., japanned boxes from Bengal, figured mats and hand screens, bamboo and cane garden seats and baskets of great variety, dress pieces from Benares and Cutch, scarfs and shawls from Loodiana and Putealla, gold and silver thread and wire, Amboyna wood and japanned boxes from Java and Sumatra, splendid carpets and rugs from Lahore, Madras, and Bengal, satin punkah and state umbrellas, magnificent velvet cloths and ottoman coverings, most exquisitely carved blackwood furniture, the very interesting collection of arms and armour from Lahore, Hyderabad, Bengal, Calicut, Nepal, Assam, and Java, of very curious and exquisite workmanship, solid silver and other war accoutrements, a great variety of musical instruments and gongs, principally from Singapore, hookahs, leopard and tiger skins, buffalo and cow hides, tracery open work screen, beautifully carved models of shipping and nets from Singapore and Bombay, fishing rods, very curious and fine specimens of birdy, metallurgy alloys, and pottery in jars, vases, coolers, &c., from Amroha, Ahmedabad, Azimghur, Kotah, Sewan, Madras, and Lahore, figures illustrative of native customs, costumes, and trades, models and an infinity of curiosities and native articles.

Each Section will be on view five days preceding the sale. Catalogues of the whole collection, may be had, at 2s. each, of Messrs. HOGGART, NORTON, & TRIST, 62, Old Broad-street, Royal Exchange.

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THE ART-JOURNAL ADVERTISER.

No. 169.

LONDON: JULY,

1852.

ROYAL ACADEMY OF ARTS.

NOTICE IS HEREBY GIVEN, that a Vacancy having occurred in the List of Associate Engravers, in consequence of the demise of Mr. John Landseer, those Gentlemen, being Engravers, who may be inclined to offer themselves as Candidates for that Degree, are requested to notify their intention, and to send specimens of their works to the Secretary on or before the 1st of October next.

The Election will take place on the 1st of November next.

By order of Council.

JOHN PRESCOTT KNIGHT, R.A., Sec.

EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS, incorporated by Royal Charter.—The TWENTY-NINTH ANNUAL EXHIBITION of this Society is NOW OPEN, from 9 a.m., until dusk. Admission, 1s.

J. W. ALLEN, Secretary.

Suffolk-street, Pall Mall East.

SOCIETY OF PAINTERS IN WATER-COLOURS. THE FORTY-EIGHTH ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 5, PALL-MALL, EAST, from Nine till Dusk.

Admittance, One Shilling. Catalogue, Sixpence.

GEORGE FRIPP, Sec.

THE NATIONAL INSTITUTION OF FINE ARTS. THIS EXHIBITION of MODERN PICTURES is NOW OPEN, at the Portland Gallery, No. 316, Regent-street, opposite the Polytechnic Institution, from Nine till Dusk. Admission, One Shilling; Catalogue, One Shilling; Season Tickets, Five Shillings.

BELL SMITH, Secretary.

GALLERY OF ILLUSTRATION, 14, REGENT STREET. The Grand Moving Diorama, illustrating the WELLINGTON CAMPAIGNS in India, Portugal, and Spain, concluding with the Battle of Waterloo, is now exhibiting daily at 3 and 8 o'clock. Admission, 1s., Stalls, 2s. 6d., Reserved Seats, 3s.

NOW OPEN.

THE AMATEUR EXHIBITION, comprising upwards of THREE HUNDRED ORIGINAL WORKS by Amateur Artists, is now OPEN DAILY, from Ten till Dusk, at the Gallery, No. 121, Pall Mall, opposite the Opera House Colonnade. Admittance, 1s.; Catalogue, 6d.

PATRON, H.R.H. PRINCE ALBERT.

ROYAL POLYTECHNIC INSTITUTION.—Madame Bregazzi will give VOCAL ILLUSTRATIONS of the Melodies of different Nations in their respective Languages daily at Four o'clock.—Bachhoffner and Deffries's NEW PATENT POLYTECHNIC GAS FIRE Exhibited and Lectured on, on Monday, Wednesday and Friday, at half-past Three, and on Tuesday and Thursday Evenings at Nine.—LECTURE on POPULAR MUSIC, with Illustrations, by George Buckland, Esq., assisted by Miss Blanche Young, R.A. of Music, every Evening, except Saturday, at Eight o'clock.—LECTURES by J. H. Pepper, Esq., on the ALLEGED ADULTERATION of the BURTON BITTER ALE with STRYCHNINE, and on the PREVENTION of PIRACY and FORGERY by the ANASTATIC PROCESS.—LECTURE by Mr. Crispe on Morrell's improved PATENT MACHINERY for MAKING and POLISHING NEEDLES.—LECTURE on VOLTAIC ELECTRICITY.—A splendid New Series of DISSOLVING VIEWS.—Exhibition of the MICROSCOPE, &c. &c.

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For Pupils under 12 years of age	£40 per annum.
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The Second Session of 1852 commences on the 20th of July.

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The progress which has been made in the Building in process of erection in Leicester-square is highly satisfactory, and affords every ground for hope that the Institution will be in full operation in the early part of next year, when it will be the object of the Council of Direction to ensure the approbation of the public by the superiority of the arrangements, both as regards scientific instruction and amusement.

Application for prospectuses, and for the remaining chartered shares, to be made to the Secretary, at the temporary offices of the Corporation, 23, Tavistock-street, Strand, from 10 to 4 o'clock; or to Messrs. Sheppard and Sons, Stock and Share Brokers, 28, Threadneedle-street.

By order of the Council,

THOMAS J. BROWN, Sec.

WEST OF SCOTLAND ACADEMY OF THE FINE ARTS.

THE TWELFTH ANNUAL EXHIBITION will open in September next. Carriage expenses will be paid by the Academy, on works from those artists to whom the Exhibition Circular is forwarded. Cases of Pictures from London and its vicinity will be called for upon intimation being sent, on or before Saturday, the 11th of September next, to Mr. EVAN JONES, Blossoms Inn, Laurence-lane; and from Edinburgh, by intimation being sent to Mr. WILLIAM CROUCH, No. 40, North Bridge, on Monday, the 13th of the same month.

The Gold Medal of the Academy will be awarded for the best Picture in the Exhibition, painted in Scotland, and never before exhibited.

By order of the Council,

J. A. HUTCHISON, Hon. Sec.

Exhibition Gallery, 51, Buchanan-street, Glasgow, 1st July, 1852.

EDUCATION BY THE SEA-SIDE. WESTON PARK SCHOOL,

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REMOVAL.—Mr. HENRY C. PIDGEON, Member of the New Society of Painters in Water Colours, has removed to No. 2, Russell-place, Fitzroy-square. Mr. PIDGEON gives a course of Instruction preparatory to, and ATTENDS PUPILS IN, SKETCHING FROM NATURE.

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H. D. DAVENPORT, Secretary.

LAWRENCE ASYLUM.—VIEWS IN THE HIMALAYAS, made during a Six Years' Residence at Simla. Published for the Benefit of the Lawrence Asylum, by Mrs. W. L. L. SCOTT; price £4 4s. morocco, which is now ready.

The object of this work is to aid in providing funds for the LAWRENCE ASYLUM, for the purpose of building a Chapel, and sufficiently large School Rooms, to admit of four hundred Children being provided for and educated. This Institution, founded by Lieut.-Col. Sir Henry Lawrence, provides entirely for the Orphan Children of Soldiers, serving or having served in India.

The current income has hitherto just been adequate to the expenses of the present number of Children; the only permanent income is derived from the interest of £10,000, the gift of Maharajah Gohab Sing, and a subscription of £240 a year from the Government of India.

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CONTINUATION OF

EVANS' CATALOGUE OF BRITISH PORTRAITS.

Published this month, Part 26, being the First of the Second Volume of

EVANS' CATALOGUE OF ENGRAVED BRITISH PORTRAITS, from the earliest period to the present time; in which are enumerated the titles of the nobility and other dignified orders; offices and employments of diplomatists, politicians, lawyers, &c. &c.; preferments of the clergy; biographical notices of poets and literary characters; genealogical memoranda of families; dates of birth and death, and circumstances connecting persons and families, with the different counties of Great Britain and Ireland; with the size and price of each print. The whole arranged in alphabetical order.

The Second Volume is now in the press, and will be complete in about thirty numbers, at 6d. each, or on prepayment of 7s. 6d. the whole will be forwarded post free as published.

A few copies of the first volume, containing a list of 30,000 portraits may still be had. 8vo, boards, 3s.

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On the 1st of May was published, No. 1, price 2s., (to be continued Monthly,) of a New Edition of

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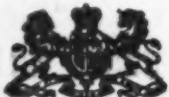
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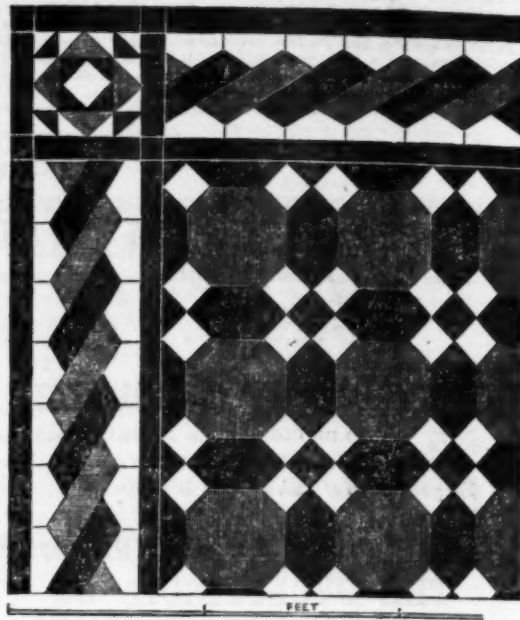
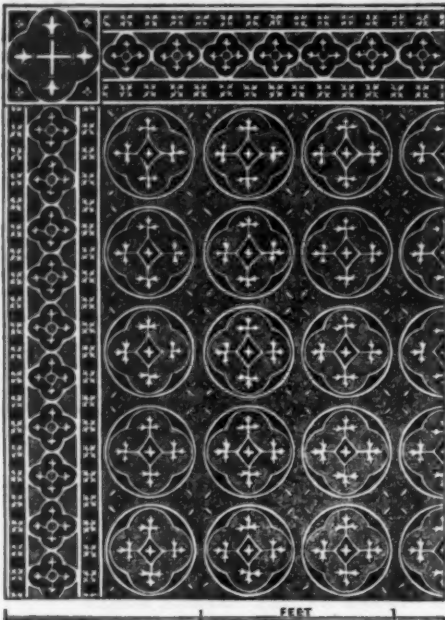
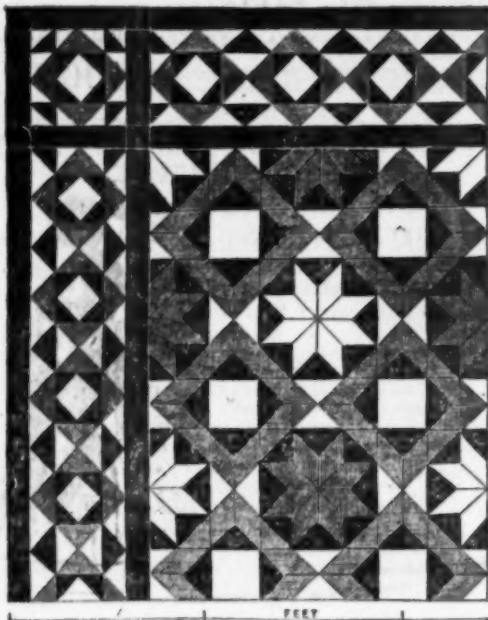
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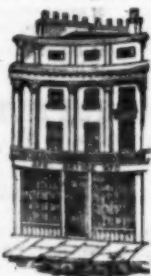
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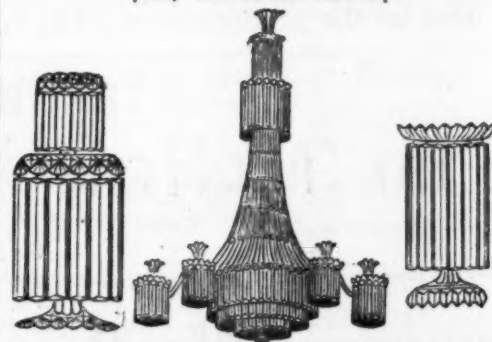
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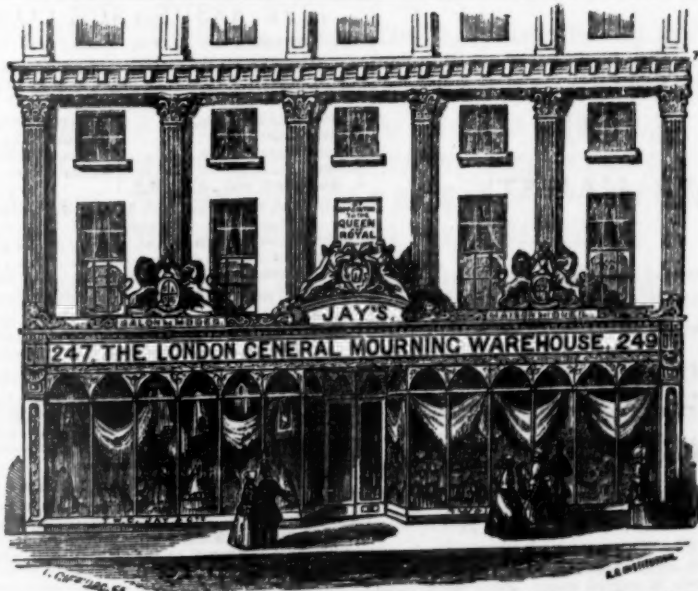
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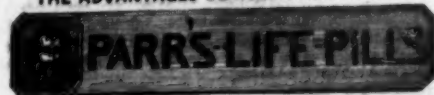
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Messrs. D. & I. FALCKE beg to remind their patrons they have no connection with any other house in London. 92, New Bond-street.

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Sold by R. EDWARDS, 67, St. Paul's Churchyard; BARCLAY & SONS, Farringdon-street; SUTTON & CO., Bow Churchyard, London; RAINES & CO., Edinburgh; MOTTENHEAD & CO., Manchester; RAINES & CO., Liverpool; APOTHECARIES COMPANY, Glasgow; and by most respectable Medicine Vendors, in boxes at 1s. 1d., 2s. 6d., and 11s.

ALLSOPP'S PALE OR BITTER ALE.

IN consequence of the reported adulteration of Bitter Beer, Messrs. SAMUEL ALLSOPP & SONS have received numerous incidental TESTIMONIALS to the excellence, purity, and salutary effects of their ALES. They consider it due to the Medical Profession, who have so long recommended ALLSOPP'S PALE ALE in all cases where dietetic regimen is required, to give publicity to these Testimonials, as a means of disabusing the public mind of any possible prejudice on the subject.

By the following extracts, among a number from the most eminent medical men, the Profession throughout the country will have the satisfaction of finding their just appreciation of the remedial advantages of ALLSOPP'S PALE ALE amply confirmed by the concurring testimony of the most able Physicians and Surgeons, as well as the most illustrious Chemists of the time:—

FROM BARON LIEBIG,

"The specimens of your Pale Ale sent to me afforded me another opportunity of confirming its valuable qualities. I am myself an admirer of this beverage, and my own experience enables me to recommend it, in accordance with the opinion of the most eminent English physicians, as a very agreeable and efficient tonic, and as a general beverage, both for the invalid and the robust."

"Glasgow, May 6."

FROM PROFESSOR GRAHAM, F.R.S.,

University College, London; and

PROFESSOR HOFMANN, PH.D., F.R.S.,

College of Chemistry, London.

"The sifting nature of the chemical examination which the Beers of Messrs. ALLSOPP'S manufacture for many months past have been subject to, fully establishes their incontestable purity. The process of brewing Pale Ale is one in which nothing but water and the best malt and hops, of the first quality, are used; it is an operation of the greatest delicacy and care, which would be entirely ruined by any tampering with the materials employed."

"London, April 26."

FROM THE ANALYTICAL SANITARY COMMISSIONER OF THE "LANCET,"

MAY 16, 1882.

"From the pure and wholesome nature of the ingredients employed, the moderate proportion of alcohol present, and the very considerable quantity of aromatic anodyne bitter derived from hops contained in these Beers, they tend to preserve the tone and vigour of the stomach, and conduce to the restoration of the health of that organ when in a state of weakness or debility. They resemble indeed, from their lightness, a WINE OF MALT rather than an ordinary fermented infusion; and it is very satisfactory to find that a beverage of such general consumption is entirely free from every kind of impurity."

FROM PROFESSOR MUSPRATT, F.R.S.E.,

Member of the Royal Irish Academy.

"I have carefully examined and analysed samples of your Ales, and find that they do not contain a particle of any injurious substance. I and my family have used your Ales for years, and with perfect confidence in their purity. I know that Pale Ale, when prepared, as it must be in your Brewery, under scientific surveillance, contains a large quantity of nutritious matter; and the hop, by its tonic properties, gives a healthy tone to the stomach."

"College of Chemistry, Liverpool, April 20."

FROM SIR CHARLES M. CLARKE, BART.,

Physician to her late Majesty, the Queen Dowager.

"I have frequently recommended Bitter Ale medicinally, and when my home-brewed ale has been exhausted, I have been supplied with Ale from your brewery."

"Wiglington Lodge, May 2."

FROM THOMAS WATSON, M.D.

"In the genuineness and salubrity of Pale Ale and Bitter Beer, as manufactured at Burton, my confidence remains unshaken."

"Henrietta-street, Cavendish-square, May 5."

FROM GEORGE BUDD, M.D.,

Senior Physician of King's College Hospital.

"I did not want any testimony to satisfy me of the perfect purity of the Pale Ale manufactured by you. A close observation of its effects upon myself, and upon many others to whom I have prescribed it, long ago convinced me, as much as the most searching chemical analysis could do, that it contains nothing more than malt and hops, and that it is a first-rate beverage."

"Dover-street, May 1."

FROM BENJAMIN TRAVERS, ESQ., F.R.S.

"I do not hesitate to affirm that no deleterious substance is employed in ALLSOPP'S Pale Ale and Bitter Beer, and that my confidence in its wholesomeness as a beverage remains unshaken."

"Green-street, April 30."

FROM WILLIAM FERCUSSON, ESQ., F.R.S.

"I can fancy that the foolish rumour must have caused you some anxiety, but I believe that this history may prove the practical character of the proverb, that 'out of evil cometh good.' For the report of the chemists very clearly shows that the wholesome beverage which you supply to the public may be relied upon as of the purest description."

"George-street, Hanover-square, May 5."

FROM GEORGE ROBERT ROWE, M.D.

"For the last twelve years I have prescribed the Pale Ale to invalids suffering from the various forms of indigestion, particularly in those cases resulting from the morbid effects of tropical climates, and I have no hesitation in asserting, with the happiest success. I believe the Bitter Beer to be one of the greatest modern improvements in malt liquor, for, when properly prepared, it contains a larger quantity of farinaceous nutritive matter, and a less proportion of spirit; while the hop by its tonic and narcotic properties, tends to give strength to the stomach and to allay its morbid irritability. The daily adoption I witness of the future drinking of Pale Ale by former invalids, leads to an additional conclusion in my mind of its value and salubrity. I am induced to believe that Bitter Beer is an excellent adjunct to the physician in the exercise of his professional duties if properly administered, and consequently a boon to mankind."

"Cavendish-square, March 31."

FROM BANFIELD VIVIAN, ESQ., SURGEON.

"ALLSOPP'S Pale and Bitter Ale is one of the most useful of beverages, possessing exceedingly valuable tonic properties in an elegant form. Lupuline, or the active principles of the hop, is a well known tonic, but is apt to disagree with the stomach when given simply; it is usual, then, when prescribed, to combine it with some corrigent; no better can be than the extractive matters of malt; hence, as the analysis of your Beer has proved it to be a fermented solution of malt and hops only, we have a most useful medicine in a most acceptable form. Again, your Beer is the best vehicle for administering quinine; the dose being mixed with it and taken at meal-time, the headache attendant on the use of this medicine is thereby materially obviated."

"Crown, Cornwall, June 7."

FROM JAMES HEYGATE, M.D., F.R.S.

"I beg to say that I have been for years in the habit of recommending Messrs. ALLSOPP'S Pale Ale for invalids, and delicate stomachs, and that I consider it a pure and wholesome beverage."

"Derby, June 2."

FROM FREDERICK LEMAN, ESQ.,

Senior Surgeon to the Teignmouth and Dawlish Infirmary.

"My opinion of the good qualities of ALLSOPP'S Bitter Beer has never been shaken. I should hope that the public could not be deterred by such idle insinuation from the continued use of so agreeable and healthful a beverage."

"Teignmouth, May 3."

FROM B. NORTH ARNOLD, M.D.

"I consider ALLSOPP'S Burton Ales as forming the best malt beverage that can be taken, either in health or disease. From an experience of twelve years, I can most positively assert that in those cases in which malt liquors are suitable, none meet the desired effect more certainly; none are prescribed with more confidence by the physician. The absurd attempt lately made to prejudice them in the eyes of the public, will utterly fail in its object, both from their long continued use without the slightest injury to the most delicate constitution, and the high position they hold in the estimation of the medical profession, from the absence of all deleterious ingredients, and their tonic influence on the system."

"Sutton Coldfield, May 5."

FROM R. S. HUTCHINSON, M.D.,

Senior Physician to the Nottingham General Hospital.

"... A beverage recommended by many medical practitioners to their own patients, whose cases they are, at the time of its employment, constantly observing."

"Nottingham, May 1."

FROM R. M. CLOVER, M.D.

"But that I am not now in the habit of drinking 'Bitter Beer,' I should be glad to show my confidence by drinking plenty of it."

"Newcastle-upon-Tyne, April 11."

FROM JAMES PETRIE, M.D.

"For many years I have been in the habit of recommending the use of 'ALLSOPP'S Bitter Beer' as a beverage to invalids who required a regulated diet; and I certainly could not have done so, unless from the evidence that the liquor was perfectly fermented, and made from the best and most wholesome ingredients. Where drinks of a nutritive and stomachic character are indicated, I know of none, as yet, on which I feel I could so safely depend for doing good, as 'ALLSOPP'S Bitter Beer.'"

"Liverpool, May 6."

FROM DAVID MACROBIE, M.D.

"I have been in the habit of recommending 'ALLSOPP'S Bitter Ale' for invalids, ever since the time it was first made, and do so still, as much as ever I did; and I am of opinion that it is, in many cases, an excellent and safe stomachic, and that it may often supersede the use of a medicated form of tonic, or strengthening medicine."

"Liverpool, May 29."

FROM JAMES R. W. VOSE, M.D.

"It has long been my habit to recommend the use of Bitter Beer to invalids, and I shall continue to do so, believing that it is one of the most agreeable and valuable tonics we possess."

"Liverpool, May 3."

FROM JOLIFFE RUSSELL, ESQ.,

Surgeon, City of Dublin Hospital.

"I am in the habit of prescribing Bitter Beers as the drink for dinner use in very many cases."

"Mount-street, Merrion Square, Dublin, May 3."

FROM CHRISTOPHER T. A. HUNTER, ESQ., SURGEON, ETC.

"I recommend 'ALLSOPP'S Ale' strongly to all my patients. To me it is much more agreeable than that of other brewers."

"Downham, Norfolk, May 16."

FROM LLEWELYN JONES, M.D.

"I continue the consumption of 'ALLSOPP'S Pale Ale' in my own family, and in the two public institutions with which I am connected, viz. our County Infirmary and the Cheshire Lunatic Asylum."

"Chester, May 6."

FROM RICHARD P. JONES, M.D.

"I have often recommended Pale Ale to young children and persons suffering from excessive debility, and shall continue to do so, from the good effects that have resulted."

"Stanley-place, Chester, April 30."

FROM RAWSON SENIOR, ESQ., SURGEON, ETC.

"I have much pleasure in bearing my testimony to the great value the celebrated Burton Ales exercise in many dyspeptic complaints, being a perfect medicine in numerous cases, tending to restore and to invigorate the tone of the stomach, which effects are doubtless attributable to the presence of the hop."

"Bowden, near Manchester, May 18."

FROM GEORGE FABIAN EVANS, M.D.,

Physician to the Birmingham General Hospital.

"I deem it my duty to state that I have been in the habit of recommending the use of Burton and Bitter Ale, and of using in my own family that of Messrs. ALLSOPP AND SONS for many years. I have the greatest confidence in expressing my belief that the Burton Bitter Ale is not only free from adulteration, but is even more wholesome than common home-brewed ale."

"Birmingham, May 4."

FROM JOHN HARRISON, ESQ., SURGEON.

"I am particularly glad that so foul an aspersion has been removed from so valuable an article, as it would otherwise have deprived the Profession of recommending to their patients what they have hitherto found to be of so much service, in so many cases where other beverages were inadmissible."

"Nicholas-street, Chester, May 4."

FROM J. H. PEPPER, F.C.S., A.C.E., ETC.,

Professor of Chemistry, Royal Polytechnic Institution.

"I have examined a great many samples of the Bitter Beer brewed by the firm of Messrs. ALLSOPP AND SONS, and I cannot by chemical analysis discover any other matter but that procurable from malt, hops, and water. From my own experience, I consider it a most wholesome beverage, well adapted to those in health, and calculated to strengthen and invigorate the system in hot climates."

"Royal Polytechnic Institution, June 17."

FROM THE "MEDICAL TIMES."

"It would be a good result if the suspicion of such adulteration caused the public to apply always to the great firms, or to their accredited and responsible agents."

FROM THOMAS INMAN, M.D.,

Lecturer on Materia Medica and Medical Jurisprudence, Liverpool Royal Infirmary.

"I have been in the habit of drinking ALLSOPP'S Bitter Ale for many years, and recommending it in preference to any other beverage of a similar kind."

"10, Rodney-street, Liverpool, May 1."

ALLSOPP'S PALE OR BITTER ALE

May be obtained in Casks of all sizes from the BREWERY, BURTON-ON-TRENT, and from the undermentioned BRANCH ESTABLISHMENTS:—

LONDON, at 61, King William-street, City;

LIVERPOOL, at Cook-street;

MANCHESTER, at Ducie-place;

DUDLEY, at the Royal Brewery;

GLASGOW, at 115, St. Vincent-street;

DUBLIN, at Ulster Chambers, Dame-street;

BIRMINGHAM, at Market Hall.

At either of which places a List of respectable parties who supply the Beer in Bottles (and also in Casks at the same prices as from the Brewery), may at any time be seen.

THE ART-JOURNAL ADVERTISER.

No. 170.

LONDON: AUGUST,

1852.

ROYAL ACADEMY OF ARTS.

NOTICE IS HEREBY GIVEN, that a Vacancy having occurred in the List of Associate Engravers, in consequence of the demise of Mr. John Landseer, those Gentlemen, being Engravers, who may be inclined to offer themselves as Candidates for that Degree, are requested to notify their intention, and to send specimens of their works to the Secretary on or before the 1st of October next.

The Election will take place on the 1st of November next.

By order of Council,

JOHN FRESOOTT KNIGHT, R.A., Sec.

GALLERY OF ILLUSTRATION, 14, REGENT STREET. The Grand Moving Diorama, illustrating the WELLINGTON CAMPAIGNS in India, Portugal, and Spain, concluding with the Battle of Waterloo, is now exhibiting daily, afternoon, 3 o'clock, evening, 8 o'clock. Admission, 1s. Stalls, 2s. 6d. Reserved Seats, 3s. Doors open half an hour before each representation.

PATRON, H.R.H. PRINCE ALBERT.

ROYAL POLYTECHNIC INSTITUTION.—LECTURES:

By J. H. Pepper, Esq., on TESTING GOLD, and on the AUSTRALIAN GOLD DISTRICTS; and also on the ALLEGED ADULTERATION of the BURTON BITTER ALE with STRYCHNINE.

By Dr. Sachseffner, on the PATENT POLYTECHNIC GAS FIRE; and on EXPERIMENTAL PHILOSOPHY.

By Mr. Cripe, on MORRALL'S PATENT NEEDLES.

By George Buckland, Esq., on MUSIC, CLASSICAL and POPULAR, assisted by Madame Bregazzi, and Miss Blanche Young, R.A. of Music.

NEW SERIES OF DISSOLVING VIEWS.—Exhibition of the MICROSCOPE, &c., &c.

Admission 1s.; Schools, and Children under ten years of age, half-price.—For hours see Programme.

WEST OF SCOTLAND ACADEMY OF THE FINE ARTS.

THE TWELFTH ANNUAL EXHIBITION will open in September next. Carriage expenses will be paid by the Academy, on works from those artists to whom the Exhibition Circular is forwarded. Cases of Pictures from London and its vicinity will be called for upon intimation being sent, on or before Saturday, the 11th of September next, to Mr. EVAN JONES, Blossoms Inn, Laurence-lane; and from Edinburgh, by intimation being sent to Mr. WILLIAM CROUCH, No. 40, North Bridge, on Monday, the 13th of the same month.

The Gold Medal of the Academy will be awarded for the best Picture in the Exhibition, painted in Scotland, and never before exhibited.

By order of the Council,

J. A. HUTCHISON, Hon. Sec.

Exhibition Gallery, 51, Buchanan-street, Glasgow, 1st July, 1852.

BIRMINGHAM SOCIETY OF ARTISTS. EXHIBITION, 1852.

NOTICE TO ARTISTS.—The Committee have much satisfaction in announcing that a Society, consisting of the principal inhabitants of the town and neighbourhood, has been formed in Birmingham for the promotion of Art, entitled "The Birmingham Fine Arts Prize Fund Association," and that a Prize of Sixty Guineas has been liberally offered by that Association to the Artist of the best Painting in Oil contributed to the Exhibition of the Birmingham Society of Artists of the present year. The competition to be open to all Artists who, in forwarding Pictures, specify that they are intended for competition.

No picture that has been previously exhibited, excepting in the London Exhibitions of the present year, will be eligible for competition.

Pictures intended for the Exhibition at Birmingham will be received, immediately after the close of the London Exhibitions, by the Society's Agent, Mr. GREEN, 14, Charles-street, Middlesex Hospital.

H. HARRIS, Hon. Sec. to the Birmingham Society of Artists.

ENGRAVINGS AND ETCHINGS.

GEORGE LOVE, 81, Bunhill-row, Finsbury, London, Established above 60 years, informs Collectors he has on sale (at reduced prices) a valuable assemblage of Ancient and Modern Engravings and Etchings, in fine condition, selected from the most important collections that have been disposed of in this Country and on the Continent.

Comprising the Works of Raphael, Morgben, Wille, Berville, Ostius, Rembrandt, Woollett, Strang, Sharp, Browns, and Barion; also, choice examples after Rubens, Raphael, Titian, Guido, Teniers, Turner, &c.

The 2nd Part of a new Catalogue forwarded on the receipt of 2 postage stamps, and they may also be had of the importers of English Books, in most of the Cities of America and Europe.

GLASS MOSAIC.

GEORGE HENRY STEVENS, DECORATIVE ARTIST IN MOSAIC,

HAVING most successfully revived the Ancient Art of Byzantine Mosaic, begs leave to offer to the notice of the Nobility, Gentry, Architects, specimens of Panel Decoration in Geometrical Patterns, also combined with the introduction of Heraldic Decoration. G. H. S. respectfully solicits an inspection of his elegant Mosaic Tables, Reading Candelabra, Pier and Console Tables, Chess Tables and Boards, Urn Stands. The Mosaic is composed entirely of Stained Glass, and embedded in a very strong cement, that renders it as durable as stone or marble. Architects engaged in Church Decoration will find the Glass Mosaic peculiarly adapted for that purpose.

14, Stafford-row, Buckingham-gate, Piccadilly.

TO PARENTS AND GUARDIANS.—WANTED, by an ENGRAVER in the highest style of the Art, under unusually favourable circumstances, a RESPECTABLE YOUTH, as Out-Door Pupil, having a decided talent for Drawing the Figure. A Premium required, but Weekly Salary allowed. Address L. E. L., Mr. LUMLEY, 126, High Holborn.

THE ROYAL PANOPTICON OF SCIENCE AND ART.

an Institution for Scientific Exhibitions, and for promoting Discoveries in Art and Manufacture. Leicester-square, incorporated by Charter. Capital £20,000, in Shares of £10 each.

PATRONS.—The Most Hon. the Marquess of Londonderry, Alibury, and Granby; the Right Hon. the Earls of Shrewsbury, Cardigan, Cadogan, Craven, Verulam, Ducie, and Eglar; the Right Hon. Lord Beaumont; the Right Hon. Sir F. Pollock (Lord Chief Baron); the Right Hon. Lord Viscount Brackley; the Right Hon. Lord William Russell; and the Right Hon. the Lord Mayor.

PRESIDENT.—Gerard Noel Hoare, Esq., Hendon.

VICE-PRESIDENT.—Samuel Gurney, Jun., Esq., Lombard-street.

ASSOCIATES.—E. H. Bailey, Esq., R.A.; Sir David Brewster, K.H.; Michael Costa, Esq.; L. Cubitt, Esq., A.C.E.; G. J. Elgar, Esq., Mus. Doc.; S. C. Hall, Esq., F.R.S.; S. A. Hart, Esq., R.A.; G. E. Hering, Esq.; G. Lanes, Esq.; Sir E. Landseer, R.A.; C. Landseer, Esq., R.A.; P. Macdowell, Esq., R.A.; Rev. H. Mackenzie, M.A.; D. Maclellan, Esq., R.A.; G. A. Mantell, LL.D.; Sir W. Newton, R.A.; J. Martin, Esq., K.L.; R. Monti, Esq.; S. Muspratt, Esq.; J. A. Paris, Esq., M.D., F.R.S.; D. Roberts, Esq., R.A.; Sir G. T. Smart; A. St. John, Esq.; A. Ure, Esq., M.D., F.R.S.

RESIDENT AND MANAGING DIRECTOR.—E. M. Clarke, Esq., F.R.S.

ENGINEERS.—Messrs. Maudslay, Sons, and Field.

Application for the remaining Chartered Shares to be made to the Secretary, 23, Tavistock-street, Strand; or to Messrs. SHEPPARD & SONS, 28, Threadneedle-street.

By order of the Council,

THOMAS J. BROWN, Sec.

THE GREAT INDUSTRIAL EXHIBITION OF 1853.

—WILLIAM DARGAN, Esq., has placed in the hands of a committee of twenty-five gentlemen the sum of £30,000, for an INDUSTRIAL EXHIBITION, to be held on the premises of the Royal Dublin Society, in 1853, and has nominated George Ross, Esq., to be Chairman, MAJOR FAIRFIELD to be Deputy Chairman, and Mr. C. P. RONEY to be Secretary of the said Committee.

At a Meeting of the Committee, held on Monday, the 5th July, 1852, it was resolved—"That the opening of the Exhibition shall take place in the first week of May, 1853."

The Committee invite communications from manufacturers, exhibitors, and others.

By order,

C. P. RONEY, Secretary.

Office, 3, Upper Merion-street, Dublin, July 6, 1852.

TO ARTISTS.

THE ART-UNION OF GLASGOW, at the General Meeting held on the 15th June, resolved that

A PREMIUM OF £50

should be awarded for the best Historical, Scriptural, or genre Picture in the next Glasgow Exhibition, and for the best Landscape.

A PREMIUM OF £25,

subject to the following conditions:—The Pictures must be certified to have been painted in 1849, or following years, and not previously exhibited in Scotland.

In the case of works of equal merit, a preference will be given to those the property of the artist.

The Committee retain the right of withholding the premiums altogether or in part, should no painting of sufficient merit be exhibited.

By Order of the Committee,

ROBERT ALEXANDER KINSTON,

Acting Secretary A.U. of G.

Art-Union of Glasgow,

Office, 36, Argyll Arcade,

Glasgow, July 20, 1852.

The Premium of £50, given by the A. U. of G., was awarded in 1850-51, to E. M. WARD, Esq., for his Picture of "King James II. receiving the Intelligence of the Landing of the Prince of Orange."

The Premium of £25 for the best Landscape, was awarded in 1851-52 to C. BRANWITT, Esq., for his Painting of "The Entrance of an Ancient Garden," in addition to its being purchased as one of the prizes.

PATENT LAW AMENDMENT ACT, 1852.

Just published, price 6d., an ABSTRACT of this Act, which, from the 1st of October next, entirely changes the practice of obtaining, and the cost of British Patents, with Observations thereon, for the use of Patentees and Inventors. By Wm. JOHNSON, Assoc. Inst. C. E., and J. H. JOHNSON, Solicitor and Patent Agents.

London: HARRIS, 88, Chancery; and at Messrs. JOHNSON'S Office, 47, Lincoln's-Inn-Fields; 166, Buchanan-street, Glasgow; and 30, St. Andrew's-square, Edinburgh.

PATENT ORNAMENTAL ZINC. Specimens

showing the nature of the new and valuable invention, by which Zinc is ornamented in a great variety of ways, or made to assume the appearance of beautifully veined marble in any colour, may be seen at Mr. F. H. GRASSMERE'S Office, No. 32, Southampton-street, Strand, London. And manufacturers are informed that they may obtain Licences from the Patentees upon favourable terms. Zinc coated, coloured, and ornamented by the new process is available for Floorings, Wall Hangings, Ceilings, Panels, and decorative purposes in general. Tables, Washstands, Counters, Trays, Picture Frames, &c., &c., besides many other novel and useful purposes too numerous to specify.

The Public in general and the Trade in particular will find this invention to be well worth their attention, as it possesses many valuable properties and peculiarities, and forms the ground-work of an entirely new branch of manufacture and decorative art.

TO PAINTERS AND ARTISTS.

Just published,

THE PRACTICAL LITHOGRAPHER, containing

every information for working on Stone. Sent free by post on receipt of two dozen stamps, and may be ordered through all Booksellers. Depot for Lithographic Artists' Materials, 48, Rathbone-place, London.

Lithographic Chalks, acknowledged to be the best in London, 1s. per dozen. The trade supplied.

VINAIGRE DE BORDEAUX.

College of Chemistry, Liverpool.

DEAR SIR,—

THE CASK OF FRENCH WINE VINEGAR came safely to hand. I have submitted it to Analysis, and find it to be perfectly pure, i.e. it only contains those matters which are in all fermented grape juices. It is very much liked in my house, being a most agreeable acid.

The reason of my sending to you for Vinegar was on account of the dreadful mixtures sold here under that name. Some of the samples I examined contained sugar, oil of vitriol, and arsenic.

Yours truly,

SHERIDAN MUSPRATT, F.R.S.E., Dr. Phil., &c. &c.

To Messrs. W. & S. Kent & Sons, Upton-upon-Severn.

See also the Report on Vinegar of the Analytical Sanitary Commission, in the *Lancet* of the 17th January last; copies of which, and the names of retailers throughout the kingdom, may be had from the importers,

W. & S. KENT & SONS,

Upton-upon-Severn.

N.B.—Stores in London, Liverpool, Hull, and Gloucester.

BEAUTIES OF ALL THE POETS.

Published on August 1st, 1852, in foolscap 8vo. Part I., price 6d., to be completed in Ten Monthly Parts.

A CYCLOPEDIA OF POETICAL QUOTATIONS:

consisting of Choice Passages from the Poets of Every Age and Country, classified under Distinct Heads, and Alphabetically arranged for Ready Reference. With a Copious Index of Subjects and Author's Names. Edited by H. G. ADAMS, Author of "Favourite Song Birds," &c., &c.

London: GROOMBRIDGE AND SONS, 5, PATERNOSTER-ROW.

THE FINE ART SUBSCRIPTION GALLERY, FOR THE LOAN OF WORKS OF ART.

S. AND J. FULLER respectfully invite the Patrons of Art to VIEW their SUBSCRIPTION GALLERY for the LOAN OF WORKS OF ART. Every department will contribute examples to the Collection: Landscape, Figures, Animal, Flowers, Fruit, Architecture, Ornamental and Decorative Designs, and Original Works of the Principal Water-Colour Painters.

N.B. The Terms, which have been arranged to meet all classes, will be forwarded, post-paid, to all parts of the kingdom. 34 and 36, Rathbone-place.

F. LEAKE'S RELIEVO LEATHER; Tapestry

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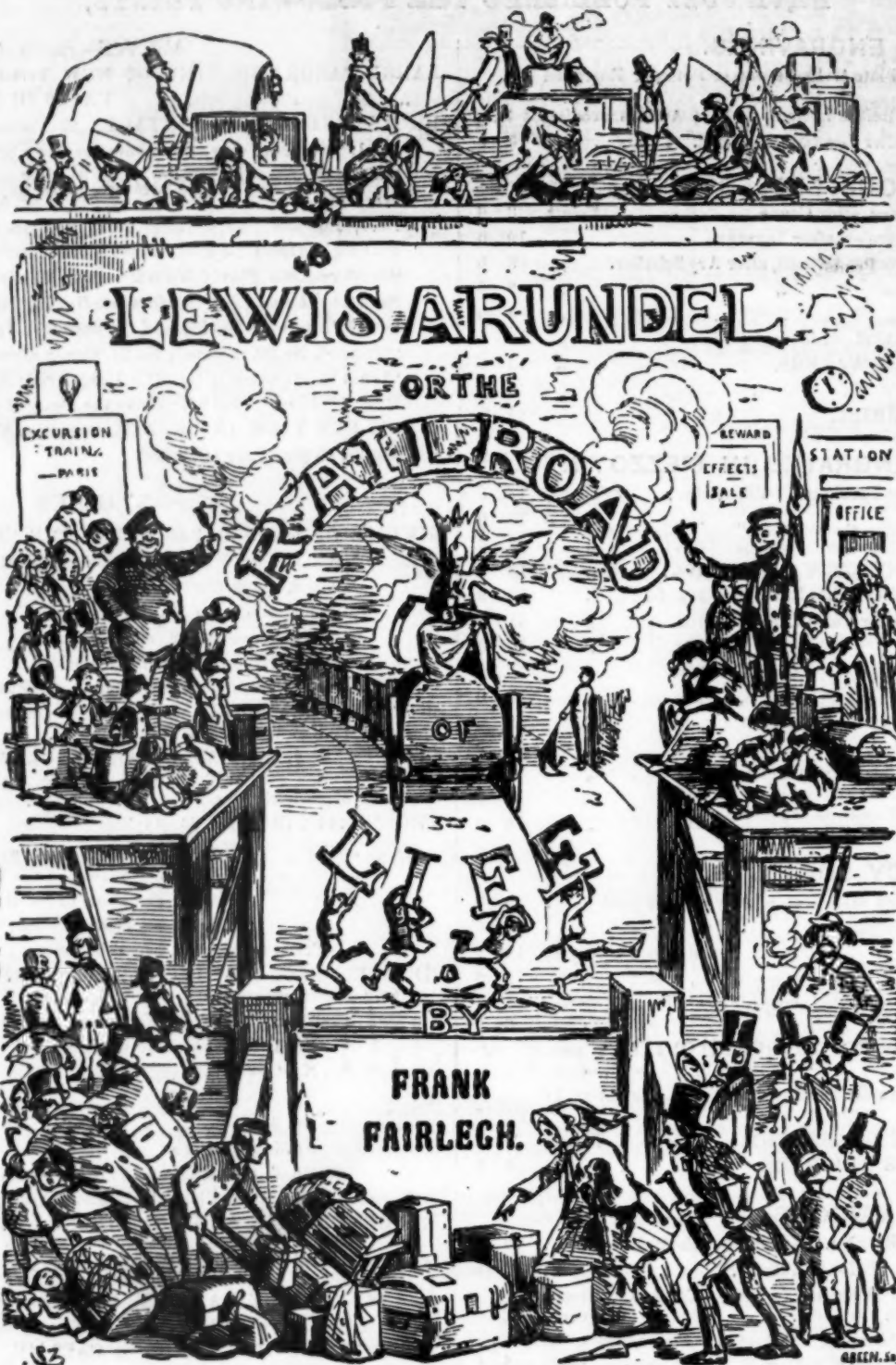
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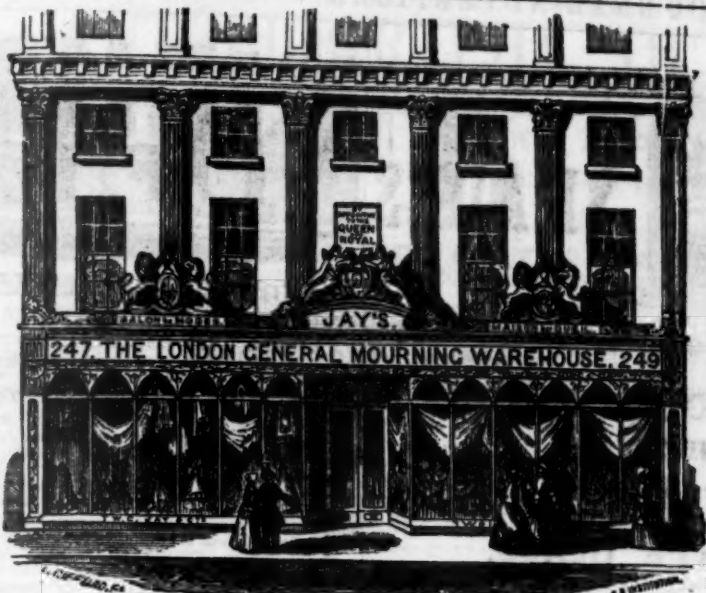
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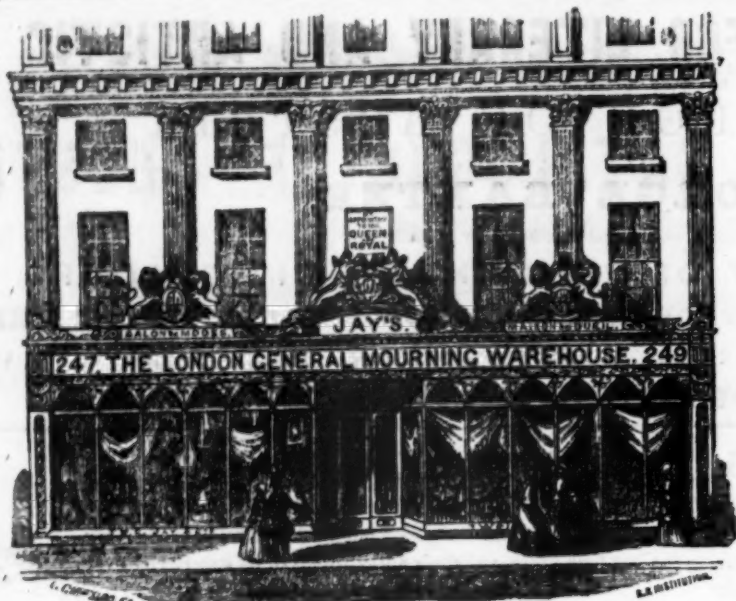
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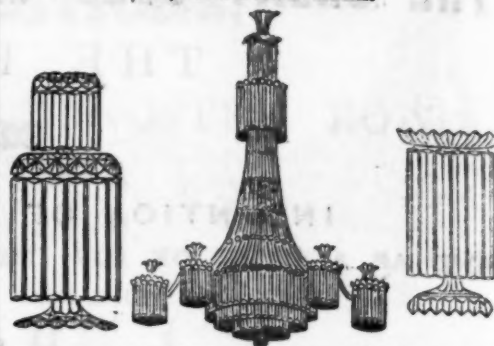
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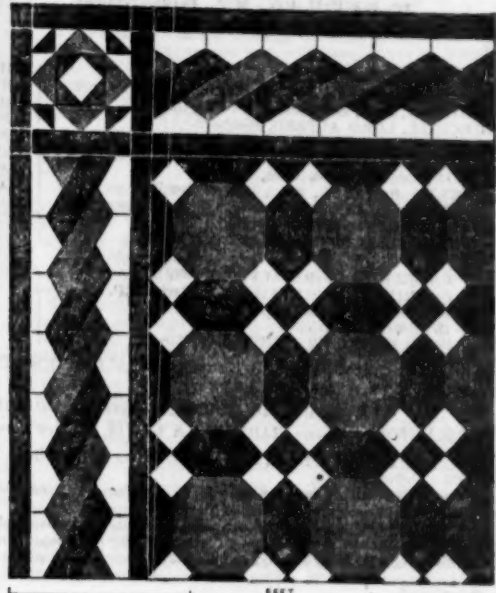
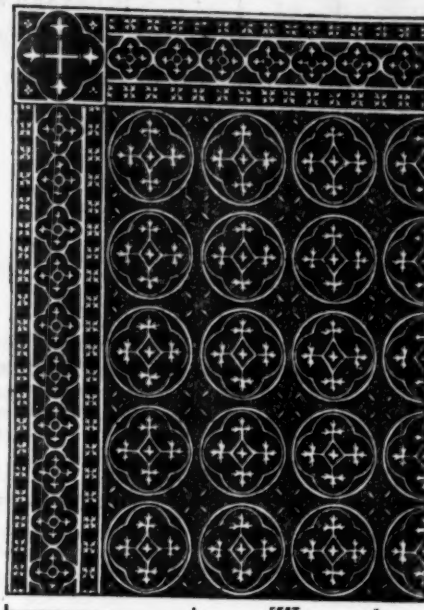
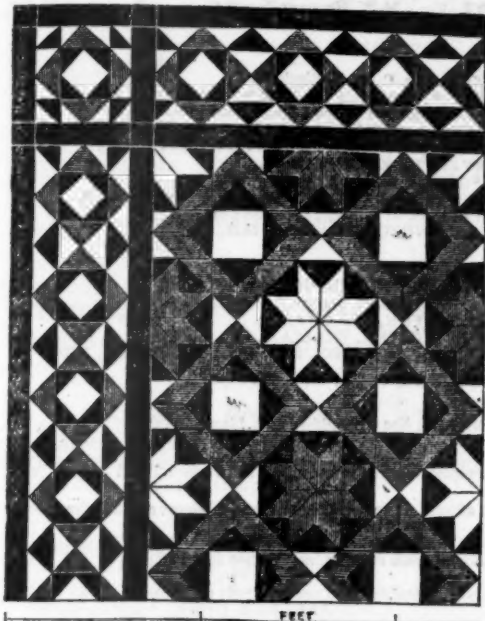
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1174	1810	1200	1160 5 6	2360 5 6
3302	1820	5000	3558 17 8	8558 17 8

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ASSETS.—CR.

Assets of the Company, as shown by the Auditors' Report	738,864 17 11
Present value of £92,750 8s. 3d. per annum, receivable in premiums	1,003,938 0 0
Present value of £76,718, re-assured with other Companies	39,685 14 0
Total	£1,782,408 12 11

LIABILITIES.—DR.

Interest due to proprietors	£4,744 3 9
Claims and additions unpaid	25,932 12 2
Annuities, &c., due, but unpaid	938 10 5
Present value of £2,723,513, assured by the Company	1,780,515 5 0
Present value of £2,865 4s. 6d. per annum, payable by the Company	34,044 16 10
Proprietors' fund	121,524 0 0
Surplus fund	212,709 4 9
Total	£1,782,408 12 11

The assurances in force at the above date were shown to be 3,914, assuring £2,723,513, and paying premiums of £92,750 8s. A bonus was declared of 10 per cent. to the Proprietors, and of reversionary sums to the assured, averaging 28 per cent. on the premiums paid during the five years. After providing for which a surplus remained of £153,000 4s. 9d. to go in aid of future divisions. WALTER ANDERSON FRACOCK, Esq., Chairman. ROBERT ALEXANDER GRAY, Esq., Deputy-Chairman.

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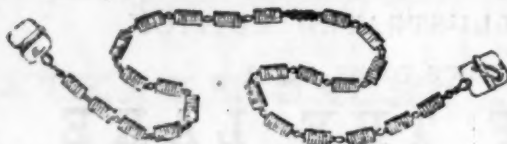
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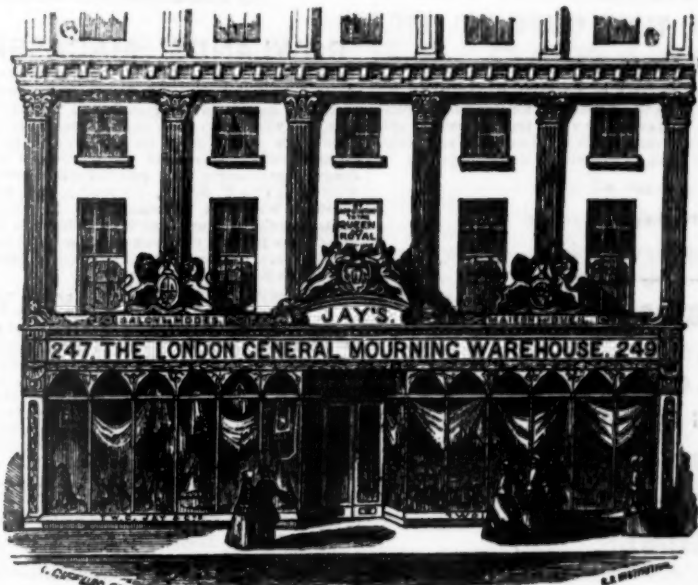
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THE TEA ESTABLISHMENT,

4 & 5, KING WILLIAM STREET, CITY.

THE ADULTERATION OF COFFEE.

THE long-agitated question,—whether or not it was the duty of the government to protect the public against fraud by preventing the adulteration of Coffee, has received a solution, in directions from the Right Honourable the Lords Commissioners of Her Majesty's Treasury, dated the 29th July, which have been circulated amongst all whom they may concern, in the form of a general order from the Inland Revenue Office, dated 3rd August, 1852.

The Dealers in Coffee are therein distinctly told that they may sell Chicory, or any other vegetable substance prepared to resemble Coffee, provided they sell it **unmixed with Coffee and under its proper name**, but that they must abide the consequences, if, after the expiration of **three months** from the date of the order, they continue to sell Coffee mixed with any ingredient contrary to law.

To us who have never used Chicory in our business, it appears strange, that three months' grace should be allowed for the continuance of a fraud which, although sanctioned by government, has been as **demoralising to the Trader** as it has been **injurious to the Public**.

Our readers will perceive that they will be liable to buy for ground Coffee, unless they are particular from whom they make their purchases, any **deleterious compounds** it may please the fancy of the vendor to employ to increase his profit, during the time he is allowed to do so with impunity.

To those who wish to purchase Coffee in its **native purity**—in possession of its **natural aroma and fragrance**, and at those **economical prices** which families who buy for cash have a fair claim to expect, the following selection is offered:—

	s.	d.
Good Ceylon Coffee	per lb.	0 10½
Fine Plantation	1	0 recommended
Finest Plantation	1	2 recommended
Finest South American, or Costa Rica	1	3 recommended
Choice Mountain flavoured Coffee	1	4 recommended
Choice Old Mocha	1	5 recommended

TERMS.—Cash on delivery of Goods. To Parties residing in the Country, if accompanying their Orders with a respectable reference, a remittance on receipt of them will be satisfactory.

RIDGWAY & COMPANY,

4 AND 5, KING WILLIAM STREET, CITY.

LONDON, 10th September, 1852.

Under the Patronage



of Her Majesty.

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NOTICE.—Mr. CLAUDET has removed from King William-street to larger and more convenient Premises in Regent-street (No. 107, Quadrant).

The Reception and Exhibition Rooms are on the ground floor, and Visitors have not to ascend higher than the first floor for having their Portraits taken.

Mr. Claudet's Portraits are taken non-inverted (viz., the right and left side, as in nature), for which, and his other improvements in Photography, the Great Exhibition Council Medal has been awarded to him.

Mr. CLAUDET also produces in great perfection, Stereoscopic Daguerreotype Portraits, Groups, and Views. These new and extraordinary productions, when seen through the Stereoscope invented by Professor Wheatstone, or the Lenticular one by Sir David Brewster, so eminently adapted to Daguerreotype Pictures, present the appearance of perfect relief, as if they were real tangible objects.

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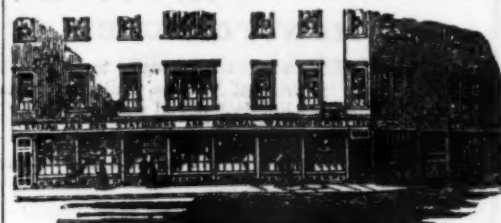
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Every new and tasteful Design in Gas and Candle Chandeliers and Lustres, and cut Table Glasses. A very large assortment of recherche novelties in Dinner, Dessert, Tea, and Breakfast Services: beautiful and unique Drawing-room and Dining-room Clocks; Ornamental China, Bohemian Glass, and Alabaster.

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LIFE DEPARTMENT.—UNDER THE PROVISIONS OF AN ACT OF PARLIAMENT, this Company now offers to future Insurers FOUR-FIFTHS OF THE PROFITS, WITH QUINQUENNIAL DIVISION, OR A LOW RATE OF PREMIUM without participation of Profits.

The next division of Profits will be declared in June, 1855, when all Participating Policies which shall have subsisted at least one year at Christmas, 1854, will be allowed to share in the Profits.

At the several past divisions of Profits made by this Company the reversionary Bonuses added to the Policies from one-half the Profits amounted, on an average of the different ages, to about one per cent. per annum on the sums insured, and the total Bonuses added at the four septennial divisions, exceeded £770,000.

FOREIGN RISKS.—The extra premiums required for the East and West Indies, the British Colonies, and the northern parts of the United States of America, have been materially reduced.

INVALID LIVES.—Persons who are not in such sound health as would enable them to insure their lives at the Tabular Premiums, may have their lives insured at Extra Premiums.

LOANS granted on Life Policies to the extent of their values, provided such Policies shall have been effected a sufficient time to have attained in each case a value not under £50.

ASSIGNMENTS OF POLICIES.—Written Notices of, received and registered.

Notice is hereby given, That Fire Policies which expire at Michaelmas must be renewed within fifteen days, at this Office, or with Mr. SAMS, No. 1, St. James's-street, corner of Pall Mall; or with the Company's Agents throughout the kingdom, otherwise they become void.

THE FOLLOWING, AMONGST A NUMBER OF HIGHLY IMPORTANT WORKS, ARE FROM THE MANUFACTORY OF

Mr. W. T. COPELAND, STOKE-UPON-TRENT.

THESE Works have resulted from a cordial wish on the part of Mr. COPELAND, as a British Manufacturer, to respond to the gracious wish of His Royal Highness Prince Albert that England should test the relative strength of her industrial resources, on an international scheme of friendly rivalry, as evidenced in the late Great Exhibition. In the adoption of this spirit the whole of the works lately exhibited by Mr. COPELAND, and now on show at his establishments, are entirely the production of British skill and talent.



GROUP OF INO AND BACCHUS, by J. H. FOLLY, R.A., from the original marble in the possession of the EARL OF ELLENBOROUGH.

GROUP OF THE PRODIGAL'S RETURN, by W. THREND.
"Father, I have sinned."

VENUS, by JOHN GIBSON, R.A.

REBEKAH, by W. THREND.

"And I put the earrings upon her face, and the bracelets upon her arms."

SAPPHO, by W. THREND. 35 inches high.

BUST OF JUNO, from the Antique, life-size; modelled by W. THREND.

LARGE VASES, 30 inches high, "Bleu de Roi" Ground and Design in Gold. Grecian style.

LARGE VASE (Porcelain), 36 inches high, with Festoons of Flowers and Enrichments in Gold on Blue Ground.

GREAT VARIETY OF PORCELAIN PANELS AND SLABS FOR TABLE-TOPS, ROOM PANELS, FIRE-PLACE CARVINGS, DRESSING-TABLES, WASH-STANDS, &c., &c., of different designs.

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LARGE ASSORTMENTS OF DINNER AND DESSERT PLATES, of various designs.

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444, WEST STRAND.

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Every Subscriber of One Guinea for 1853 will be entitled to:

- I. AN IMPRESSION OF A PLATE, OF NATIONAL AND HISTORICAL INTEREST, by H. ROBINSON, after H. C. SELOUS, "THE SURRENDER OF CALAIS—Queen Philippa pleading for the Burgesses;" and
- II. A RULED ENGRAVING FROM A BAS-RELIEF, by J. HANCOCK, "CHRIST LED TO CRUCIFIXION;" and
- III. THE CHANCE OF OBTAINING ONE OF THE PRIZES to be allotted at the General Meeting in April, which will include—
 1. THE RIGHT TO SELECT FOR HIMSELF A VALUABLE WORK OF ART FROM ONE OF THE PUBLIC EXHIBITIONS.
 2. BRONZE STATUETTES, "SATAN DISMAYED," from the £100 Premium Model, by H. H. ARNETHAD.
 3. PARIAN STATUETTES, "SOLITUDE," from the £50 Premium Model, by J. LAWLOR.
 4. TAZZAS IN CAST IRON, from a Model, by E. W. WYON, after Designs in the British Museum.
 5. IMPRESSIONS OF A LARGE PLATE, engraved in line by W. FINDEN, from HILTON's celebrated picture, "THE CRUCIFIXION."

GEORGE GODWIN, } Honorary
LEWIS POCOCK, } Secretaries.

444, WEST STRAND, October 1, 1852.

UNITED KINGDOM LIFE ASSURANCE COMPANY.

Established by Act of Parliament in 1834.

8, WATERLOO PLACE, Pall Mall, LONDON.

HONORARY PRESIDENTS.

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Earl Loven and Melville.
Earl of Norbury.
Earl of Stair.
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Vicecount Falkland.
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Physician—Arthur H. Hassall, Esq., M.D., 8, Bennett-street,
St. James's.

Surgeon—F. H. Thomson, Esq., 45, Berners-street.

The Bonus added to Policies from March, 1834 to December 31,
1847, is as follows:—

Sum Assured.	Time Assured.	Sum added to Policy in 1841.	Sum added to Policy in 1848.	Sum Payable at Death.
£ 5000	13 yrs. 10 mts.	£ s. d. 638 6 8	£ s. d. 787 10 0	£ s. d. 6470 16 8
*1000	7 years	157 10 0	1157 10 0	1157 10 0
500	1 year	11 5 0	811 5 0	811 5 0

* EXAMPLE.—At the commencement of the year 1841 a person aged 30 took out a policy of £1000, the annual payment for which is £24 1s. 8d.; in 1847 he had paid in premiums £168 11s. 8d.; but the profits being 3½ per cent per annum on the sum assured (which is £3310s. per annum for each £1000.), he had £157 10s. added to the policy, almost as much as the premiums paid.

The premiums, nevertheless, are on the most moderate scale, and only one-half need be paid for the first five years, when the Insurance is for life. Every information will be afforded on application to the Resident Director.

SCHWEPPE'S SODA, POTASS, and MAGNESIA
WATERS and AERATED LEMONADE continue to be manufactured upon the largest scale at their several Establishments in London, Liverpool, Bristol, and Derby. The celebrity of these well-known waters, and the preference they universally command, are evidences that their original superior quality over all others is well sustained. Every bottle is protected by a label with the name of their firm, without which none is genuine, and it may be had of nearly all respectable Chemists throughout the kingdom. Importers of the German Selters Water, direct from the springs, as for the last twenty years.—51, Berners-street, London.



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MR. MAYALL has now the best situation for light in London, and he continues to take Daguerreotypes of all sizes in the highest style of art, and in that degree of perfection and excellence which has elicited the marked approbation of Her Majesty, H. R. H. Prince Albert, and the public press generally.

MR. MAYALL'S system of business is MODERATE CHARGES with UNDENIABLE EXCELLENCE. Every picture guaranteed permanent and to stand the test of time and climate.

Prospectuses, with list of prices, suggestions as to dress, &c., may be had on application, or by post.

EAGLE INSURANCE COMPANY.

3, CRESCENT, NEW BRIDGE STREET, BLACKFRIARS, LONDON.

13th August, 1852.

AT a very numerously attended MEETING of the Proprietors of this Company, held this day, the following statements of the Assets and Liabilities, as they existed on the 30th of June last, was submitted, viz.:

ASSETS.—CR.

Assets of the Company, as shown by the Auditors' Report	738,884 17 11
Present value of £92,750 8s. 3d. per annum, receivable in premiums	1,003,938 0 6
Present value of £76,718, re-assured with other Companies	39,585 14 6
Total	£1,782,408 12 11

LIABILITIES.—DR.

Interest due to proprietors	£4,744 3 9
Claims and additions unpaid	26,932 12 2
Annuities, &c., due, but unpaid	938 10 5
Present value of £2,733,513, assured by the Company	1,380,515 5 0
Present value of £2,868 4s. 6d. per annum, payable by the Company	34,044 16 10
Proprietors' fund	121,524 0 0
Surplus fund	213,709 4 9
Total	£1,782,408 12 11

The assurances in force at the above date were shown to be 3,914, assuring £2,723,513, and paying premiums of £92,750 8s.

A bonus was declared of 10 per cent. to the Proprietors, and of reversionary sums to the assured, averaging 28 per cent. on the premiums paid during the five years. After providing for which a surplus remained of £153,039 4s. 9d. to go in aid of future divisions.

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THE BRITISH MUTUAL LIFE ASSURANCE SOCIETY entertains proposals of any description involving the contingency of human life.

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PROVIDENT LIFE OFFICE, 50, REGENT STREET;

CITY BRANCH: 2, ROYAL EXCHANGE BUILDINGS.

ESTABLISHED 1806.

Invested Capital, £1,311,761.

Annual Income, £153,000. Bonuses Declared, £743,000.
Claims paid since the establishment of the Office, £2,087,738.

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THE RIGHT HONOURABLE EARL GREY.

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NINETEEN-TWENTYTHS OF THE PROFITS ARE DIVIDED AMONG THE INSURED.

Examples of the Extinction of Premiums by the Surrender of Bonuses.

Date of Policy.	Sum Insured.	Original Premium.	Bonuses added subsequently, to be further increased annually.
1806	£ 2500	£ s. d. 79 10 10	£ s. d. 1222 2 0
1811	1000	33 19 2	331 17 8
1818	1000	34 16 10	114 18 10

Examples of Bonuses added to other Policies.

Policy No.	Date.	Sum Insured.	Bonuses added.	Total with additions, to be further increased.
531	1807	£ 900	£ s. d. 982 12 1	£ s. d. 1882 12 1
1174	1819	1500	1160 5 6	2660 5 6
3392	1820	5000	3558 17 8	8558 17 8

Prospectuses and full particulars may be obtained upon application to the Agents of the Office in all the principal towns of the United Kingdom; at the City Branch, and at the Head Office, No. 50, Regent-street.

ALL POLICIES INDISPUTABLE.

SOVEREIGN LIFE ASSURANCE COMPANY,
49, St. James's-street, London.

Sums may be assured payable on attaining the age of 50, 55, or 60, or at death, should that event occur previously.

H. D. DAVENPORT, Secretary.

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CHUBB'S PATENT DETECTOR LOCKS give perfect security from False Keys and Picklocks, and also detect any attempt to open them. They are made of all sizes, and for every purpose for which locks are applied, and are strong, secure, simple, and durable.

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CHUBB'S PATENT FIRE-PROOF SAFES, BOOK-CASES, CHESTS, &c., made entirely of strong wrought iron, so as effectually to resist the falling of brickwork, timbers, &c., in case of fire, and are also perfectly secure from the attacks of the most skilful burglars.

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The drawings may be kept in a portfolio with safety, as, unlike other Crayons, they will neither rub off nor suffer injury by coming in contact with the usual contents of a portfolio.

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Leather box, containing a set of 13 in cedar 7s. Leather box, containing a set of 36 in cedar 21s.
Do. do. 18 10s. Do. do. 48 28s.
Do. do. 24 14s. Assorted colours without box per dozen 6s.

* A Pattern Card containing the whole of the shades and colours of the CRETA LÆVIS, with their names and numbers attached to each shade, price 1s. 6d. each.
CAUTION. As there are several spurious imitations, it is necessary to observe that every Pencil is stamped, "Creta Lævis, E. Wolff and Son, London," with name of the colour.
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IMPROVED TINTED DRAWING PAPERS

FOR WATER-COLOURS, BLACK LEAD, CHALKS, ETC.

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* A Specimen Book of all the tints may be had gratis. If by post, four stamps required for postage.
Imperial Size, 7s. 6d. per Quire. Sketching Books and Solid Blocks made to order.

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THE ATHENIAN CRAYONS will be found far superior to any hitherto produced, as they are rich in colour, will work with great freedom, blend easily together, are firmer, and not so liable to break as the Swiss or other Crayons.

A set of 12 in a Mahogany Box	3s. 6d.	A set of 36 in a Mahogany Box	11s. 0d.
Do. 18 do.	5s. 6d.	Do. 48 do.	14s. 6d.
Do. 24 do.	7s. 6d.	Do. 72 do.	21s. 0d.

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WITH

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ALL THE ORIGINAL NOVELS AND TALES ON WHICH THE PLAYS ARE FOUNDED; COPIOUS ARCHÆOLOGICAL ILLUSTRATIONS TO EACH PLAY; AND A LIFE OF THE POET.

BY JAMES O. HALLIWELL, ESQ. F.R.S. F.S.A.

Honorary Member of the Royal Irish Academy, and of the Royal Society of Literature, &c.

THE ILLUSTRATIONS BY AND UNDER THE DIRECTION OF
F. W. FAIRHOLT, ESQ. F.S.A.

THE preparation of this work has occupied my earnest attention for nearly twelve years; my object being to bring together, from the stores of Elizabethan literature, art, or science, whatever really tends to illustrate the pages of the great poet of the world, in the full conviction there yet remains room for one comprehensive edition which shall answer the requirements of the student and zealous inquirer.

Each play will be accompanied by every kind of useful literary and antiquarian illustration, extending to complete copies of all novels, tales, or dramas on which it is founded, and entire impressions of the first sketches, some of which will be new to the student, and others carefully collated with the originals. In fact, no pains will be spared to render this edition the most complete in every respect that has yet been produced; superseding entirely the Variorum edition of 1821, with the addition of all Shakespearean discoveries of any importance which have been made since that period. The work will be copiously illustrated by fac-similes and woodcuts (about one thousand in number,) the direction of which has been undertaken by Mr. Fairholt, who has also most kindly promised to assist me in the selection. It is unnecessary to enlarge on the importance of such assistance, and the valuable aid to be expected from Mr. Fairholt's extensive reading in Elizabethan literature and intimate acquaintance with every department of ancient art. The engravings throughout will be rigidly restricted to subjects which really elucidate the text, giving representations of articles mentioned by Shakespeare, or to which he may refer, however slightly, thus serving as pictorial notes to his works. There is much in public and private museums which has never yet been used in this way, and which it will be our care to investigate.

We now proceed to speak of the mode of circulation; and in anxiously considering this subject, have been careful to bear in mind the obligations due to the original subscribers of so expensive a work, as well as the necessity of the large expenditure being reimbursed, to say nothing of an adequate return for the literary labour,—the attainment of which is more than problematical, as it would be incompatible with any arrangement which secured the permanency of a high price. Now, it is a well-known fact that no literary or artistic work maintains its original value unless the impression is strictly limited; and it is proposed to adopt this course on the present occasion. The Editor, therefore, pledges himself to limit the number of copies to "one hundred and fifty," under the following conditions:—

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It is due to the curators and possessors of the chief Shakespearean collections to acknowledge with gratitude the readiness with which they have given or promised every facility for the purpose of this undertaking. The completeness, however, of my own library, in the department of Shakespeareana, renders me to some extent independent of other repositories, having purchased, for several years, every work on the subject which has occurred for sale, which was not procurable in public libraries.

In conclusion, I am sanguine this long-cherished design should not, will not, fail for want of appreciation. The works of Shakespeare, the greatest of all uninspired authors, should surely be surrounded, in one edition at least, by the reading of the student and the pencil of the archæological draughtsman. In one edition, let every source of useful illustration be explored and rendered accessible to the student and the future editor; and even if there be something redundant, much will remain suggestive of familiar explanations of obscurities and more popular uses.

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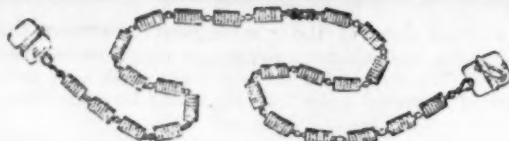
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20	0 17 7	0 19 7	1 13 11	1 19 5	1 19 5	1 19 5	1 19 5	1 19 5
25	1 1 1	1 3 0	1 15 7	2 4 8	2 4 8	2 4 8	2 4 8	2 4 8
30	1 4 4	1 6 7	2 3 11	3 9 6	3 9 6	3 9 6	3 9 6	3 9 6
35	1 8 2	1 10 6	2 10 6	4 5 5	4 5 5	4 5 5	4 5 5	4 5 5
40	1 12 0	1 14 2	2 18 3	5 4 5	5 4 5	5 4 5	5 4 5	5 4 5
45	1 15 9	2 0 5	3 9 3	6 9 9	6 9 9	6 9 9	6 9 9	6 9 9
50	2 4 6	2 10 4	4 3 3	8 7 6	8 7 6	8 7 6	8 7 6	8 7 6
55	2 15 1	3 3 4	5 6 10	10 12 6	10 12 6	10 12 6	10 12 6	10 12 6
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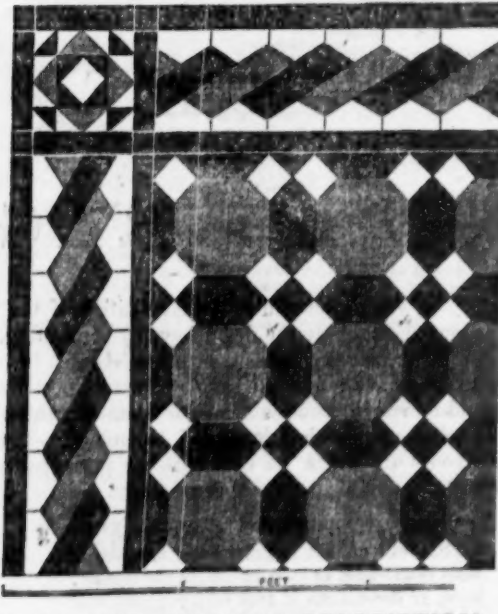
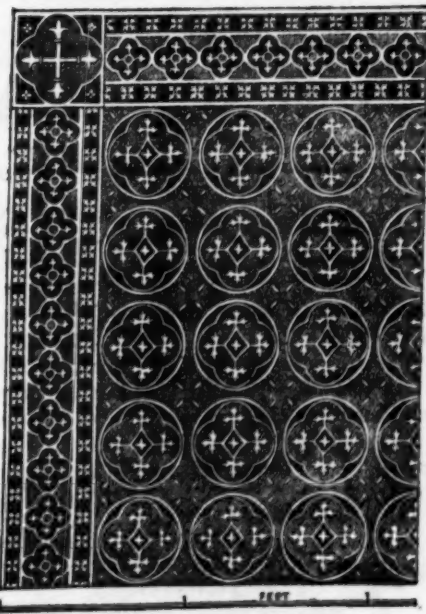
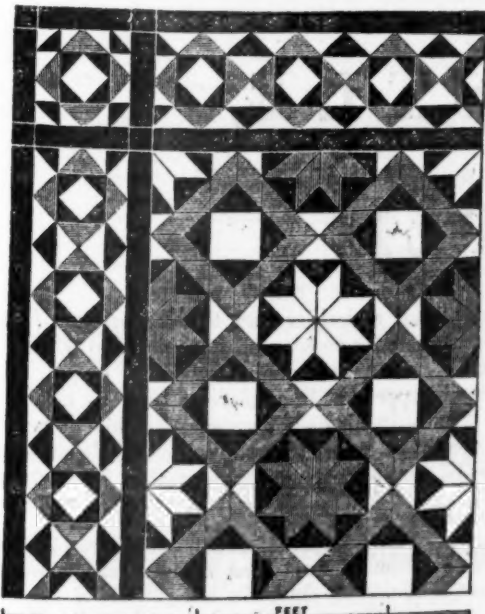
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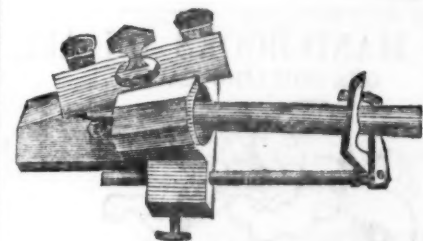
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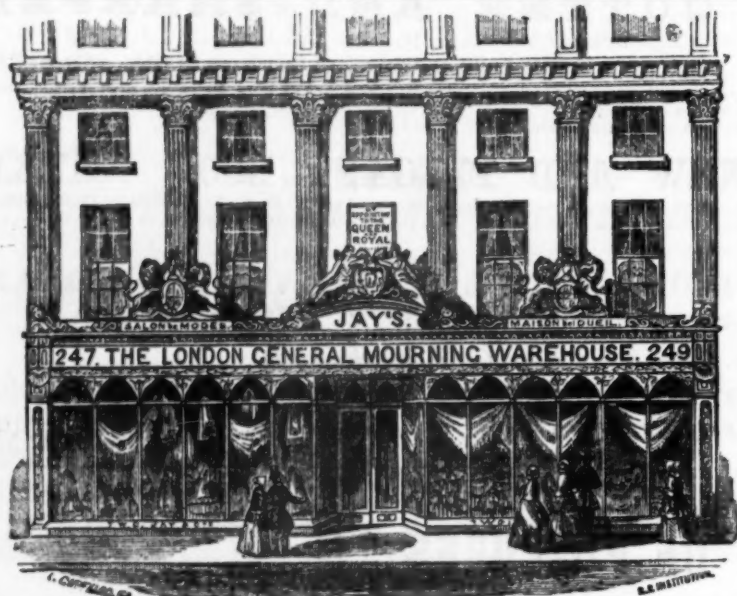
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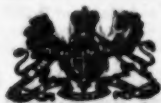
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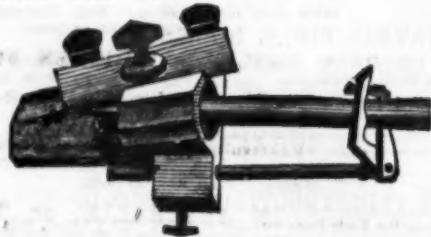
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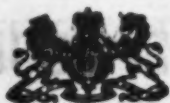
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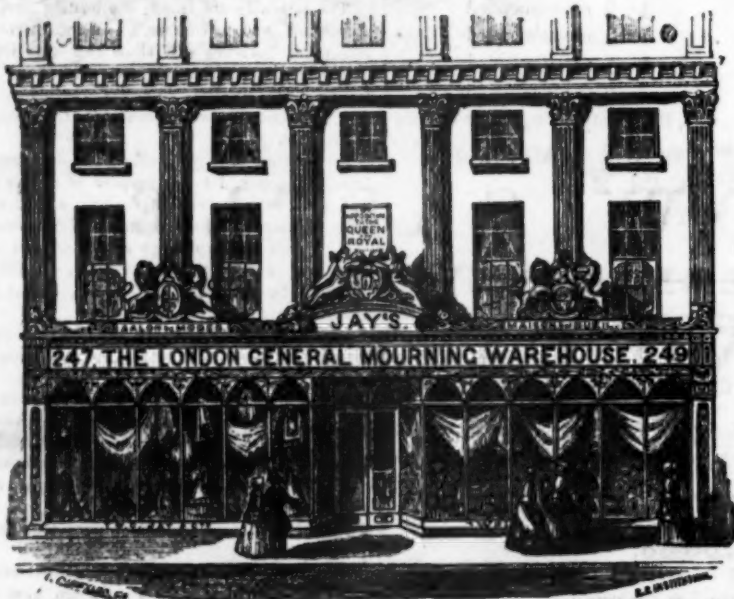
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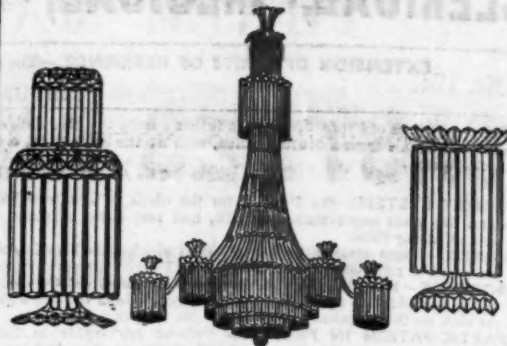
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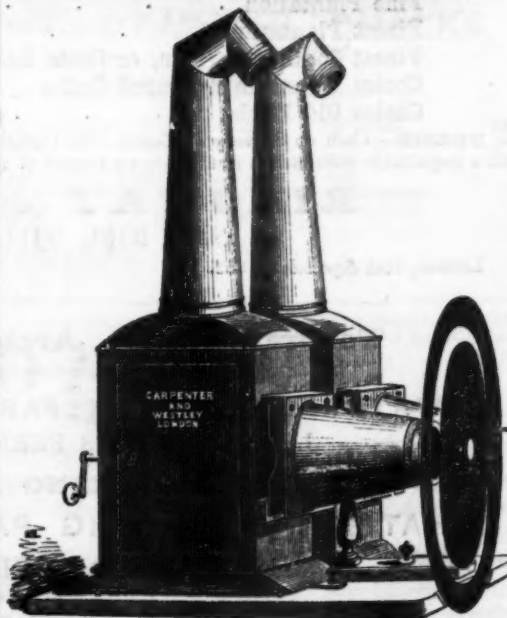
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35	1 8 2	1 10 6	2 10 1	2 16 6
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45	1 15 9	2 0 5	3 9 3	3 15 7
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